

ROM

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Magazine of the Royal Ontario Museum

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2011 summer

BOLLYWOOD GLOBE: Toronto-born film star **Lisa Ray** talks cinema / Showcards: Illustrating Bollywood's emotional magnetism / Neptune's Angel: **Alexandra Cousteau** in defence of water / Plus: **JAMES CHATTO** on edible treasure and **MARK KINGWELL** on our post-original literary inheritance



Display until September 15, 2011





CHRIS FLODBERG

“Decadent Painting”

72" x 72" | oil on canvas

“ Common to the various types of work I engage in, is a deep commitment to the traditions of descriptive painting. In a world where newness has become a value in and of itself, I am more moved by the compliment that what I am doing technically feels like something from the past, while embodying something that is currently relevant.

- Chris Flodberg



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“The Art of Collecting Quality”



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World cultures (main image):

Lisa Ray in Sampradaya

Dance Creations' Taj

Photo: Courtesy Sid Sawant Photography

Natural history: Beryl ring. From *The Royal Ontario Museum Gems & Minerals* (Firefly/ROM Press)

Photo: Brian Boyle

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Public hours: Monday, Wednesday, and Friday: 10 am to 4:30 pm; Tuesday: 10 am to 5:30 pm

ADMISSION PRICES

ROM Members: FREE*
Adults: \$24
Students and seniors with ID: \$21
Children (4 to 14 years): \$16
Infants 3 and under: FREE

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Adults \$12
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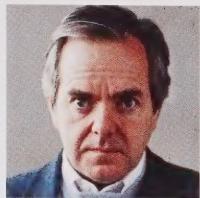
Admission, except for ticketed exhibitions, is free after 4:30 pm Wednesdays.

Admission is free on Tuesdays for post-secondary Canadian students with ID.

Museum and Arts Pass Program participant.

*All adult Members must present a valid membership card and photo ID. Membership cards are not transferable except for RPC Members.

Our Contributors



James Chatto
WRITER

Chatto ("Cuisine & Culture") began writing about food while living in a Greek village in the 1980s, farming olives and raising a family. Seven books later, he is still fascinated by the subject. He describes wine and spirits for *Food & Drink* magazine and is the food critic for the new online magazine, the *Toronto Standard*, while his work with Gold Medal Plates lets him see what the rest of Canada is cooking. Twice a year, he escapes the table to edit *harry magazine*.

What do you like most about South Asian cuisine? My father served in the Indian Army during World War II and came home with an abiding love of "curry." He cooked northern Indian Punjabi dishes frequently when I was a child, filling our English home with temptingly exotic aromas. The scent of those aromatic spices still rings a Pavlovian bell in my memory, making my mouth water.



Alexandra Cousteau
ENVIRONMENTALIST

Eco-advocate Alexandra Cousteau ("Blue Legacy"), granddaughter of legendary oceanographer Jacques Cousteau, is dedicated to the conservation and sustainable management of our global water resources. She has been named a National Geographic Emerging Explorer and is the co-founder of Blue Legacy, whose mission is to explore water issues and protect Earth's oceans.

What are some things that people can do to protect the world's water? Plant a rain garden. Few things are better at stopping runoff than properly selected and well-placed plants. Rain gardens also put nature to work at breaking down and absorbing some pollutants before they get to your waterfront. Go organic. The EPA estimates that about 60 percent of runoff comes from industrial-scale agriculture. Organically grown crops and livestock typically consume less water and have a remarkably lower impact from runoff. What's good for your health can also be great for your waterfront.



Deepali Dewan
CURATOR

An art historian whose interests span the 19th- and 20th-century art and culture of South Asia and the South Asian Diaspora, Deepali ("The Art of Bollywood") focuses on photography in India in her recent research. She is co-author of the forthcoming book *Deen Dayal: Vision, Modernity, and Photographic Culture in Nineteenth-Century South Asia*.

What fascinates you about Bollywood? Its simultaneous local and global reach. It is one of the few forms of popular culture that connect deeply with a local culture (in this case within India) while also being popular abroad. While this may be a factor of the South Asian Diaspora that has been settled across the globe for more than a century, there is still something about this dual ability of Bollywood that I find fascinating. It says something about the relationship between culture and globalization that has yet to be articulated by those who study it.



Roopa Kanal
POLICY ANALYST

A policy analyst with Ontario's Ministry of Culture, Kanal ("The Sacred Life of Water") completed her B.A. in Asian Religions at the University of Toronto. Travel has been a source of inspiration for her research—in fact, it was a trip to Bali that led her to focus on South and Southeast Asian Art in her Master's studies at Leiden University. Prior to her university career, Roopa trained as a goldsmith. She is also an Indian dance aficionado.

What fascinates you about Bollywood? I'm drawn to the unique cultural style of classic Bollywood films. I admire the history: these movies represent Indian heritage in the modern age while maintaining a continuity of traditions that have been passed down for centuries. The modern films show how Indian culture has grown. I'm delighted to know that people all over the world are now sharing in that culture through Bollywood films.

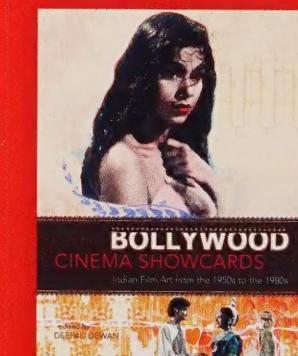
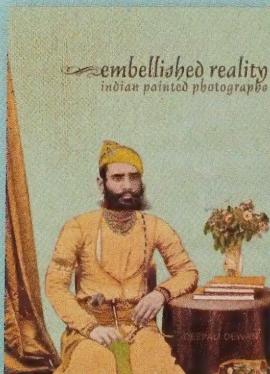
Embellished Reality Indian Painted Photographs

By Deepali Dewan

Displaying the ROM's collection of Indian painted photographs, *Embellished Reality* explores the development of Indian painted photographs from the 1860s, a few decades after the invention of photography, to the 2000s, well after the introduction of colour photography. Thought-provoking essays and full-colour illustrations show how

Indian painted photographs were a distinct South Asian practice, while also fitting into a larger, global pattern of photographic manipulation. ROM Press, hardcover, \$29.99.

ROM Museum Store special:
\$24.99. ROM Members receive
an additional 10% discount.



Bollywood Cinema Showcards:
Indian Film Art from the
1950s to the 1980s

By Deepali Dewan

Cinema showcards combined paint and photography in expansive vistas of colour to promote Bollywood films. A pictorial study of this unique South Asian art form. ROM Press, hardcover, \$29.99.

ROM Museum Store special: \$24.99.
ROM Members receive an additional
10% discount.

A Letter from our Director and CEO

The Museum Community

Museums are at the heart of their communities, public spaces where we can gather to seek inspiration, reflect, learn, or simply to spend time with friends and family. The ROM is certainly at the heart of the community here in Ontario. Since I arrived last summer, countless people have told me that they spent so much of their childhoods at the ROM—at Saturday Morning Club, or Summer Camp—or that they bring their family every few weeks to the Discovery Centre, or that they come with friends to our evening events. There is a strong sense of belonging around the ROM, and not only among those who are Members. Our volunteers, friends, and interns, and so many in the broader community enjoy a special relationship of affection and nostalgia for the Museum.

As one of about 2,000 museums and galleries across Canada, the ROM belongs to a professional community, many of whose members convene at the annual Canadian Museums Association Conference. I attended this year's conference, in London, Ontario, where "community" was a major topic of discussion. All over Canada, museums are working in cities, towns, and rural areas to build programs, places, and exhibits that will invite Canada's increasingly diverse communities to come together and know that they belong.

One of this year's speakers was Simon Brault, the Quebec-based author of *No Culture: No Future*. Brault made the point that culture is a fundamental part of being human, something in which we all have a stake. He warned that as families increasingly spend their leisure time isolated in front of computers and home cinemas, museums must work hard to create spaces that will make people want to get out and enjoy exploring and discovering. Each week I see families doing just that at the ROM's *Water: The Exhibition*, where science and art combine with



live animals. *Water* entertains us and at the same time challenges us to think about water issues, about how as a community we can safeguard this most vital of resources. As museums, we need to create the opportunity for experiences like this, which can be shared by all. That way, we contribute to the whole community.

Another speaker at the conference was James Bradburne, director of the Palazzo Strozzi in Florence, Italy, an innovative art museum located just a few metres away from Michelangelo's *David*. Bradburne emphasized the importance of museums in contributing to a community's sense of itself, its values, and its collective memory. In this way, the ROM's new exhibition *Bollywood Cinema Showcards: Indian Film Art from the 1950s to the 1980s* speaks to the South Asian Diaspora of Ontario while illuminating for everyone the history of this increasingly international art form. In the early years of Indian independence, artists created showcards that advertised, at the entrance to Bollywood cinemas, the latest releases. For those who saw the films first time around, those who feel a connection with the art, and those of us who wish to get nostalgic about how a trip to the cinema used to be an event, the exhibition will be an opportunity to reminisce and to share. It is these kinds of experiences that attract a million visitors to the ROM every year. A museum of world cultures and natural history, we have something for everyone, and we are there for everyone. As James Bradburne succinctly concluded: "No-one doesn't belong in a museum."

JANET CARDING
DIRECTOR AND CEO



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Exhibitions and gallery openings

In the Spotlight

June 11 to October 2, 2011 **Feature Exhibition** Centre Block, Level 3

NEW

Bollywood Cinema Showcards: Indian Film Art from the 1950s to the 1980s

The Bollywood film industry based in Mumbai, India, is the world's most prolific producer of films, creating 800 new titles each year and drawing a global audience of 3.6 billion people. The films are quirky and colourful. Nowhere is that vibrancy better captured than on the showcards that were displayed at theatres during a show's run.

Bollywood Cinema Showcards features more than 120 pieces, including 77 vintage original showcards—hand-painted photo-collage advertisements—from the private collection of Angela Hartwick. "Showcards are a unique aspect of South Asian visual culture," says exhibition curator Deepali Dewan. "They were produced by local artists, but usually were thrown out at the end of a film's run. It's remarkable that this collection has survived at all."

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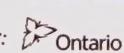


Exhibit Patron: Moira and Alfredo Romano

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Showcard for *Dus Lakh (Ten Lakh or 1,000,000 Rupees)*, 1966, by unknown artist. Mumbai, India. Courtesy of The Hartwick Collection.

Photos: *Embellished Reality*, ROM 2010.42.6 This acquisition was made possible with generous support from the South Asia Research and Acquisition Fund.



June 4, 2011, to March 18, 2012 **Opening Exhibition**

Herman Herzog Levy Gallery, part of the Asian Suite of Galleries, Philosophers' Walk Wing, Level 1

NEW

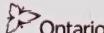
Embellished Reality: Indian Painted Photographs

Painted photographs are a distinctive genre of Indian visual culture. In India, colour holds symbolic meaning. Black and white are non-colours: black represents evil or barrenness, while white as the absence of colour is suitable for mourning. Painting photographs allowed the richness and symbolism of colour to be added. The ROM brings together some 60 images from the 1860s to the 2000s. It's no coincidence that this show accompanies *Bollywood Cinema Showcards*. Painted photographs were precursors to hand-painted Bollywood showcards—the concept of enhanced photographs and embellished realities a complement to the fantasy world created by Bollywood cinema.

Exhibit Sponsor:



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MEMBERS' SPECIAL

Exhibition books are available at the ROM Museum Store for \$24.99. Members receive a 10% discount.

Bollywood Cinema Showcards: Indian Film Art from the 1950s to the 1980s and *Embellished Reality: Indian Painted Photographs* have been made possible through funding provided by the Government of Ontario.

Opening July 1, 2011

Eaton Gallery of Rome, the Joey and Toby Tanenbaum Gallery of Rome and the Near East, Joey and Toby Tanenbaum Gallery of Byzantium, Centre Block, Level 3

NEW

Gallery Openings

On July 1, the ROM opens a revamped suite of galleries devoted to Rome, Etruria, and Byzantium, allowing visitors once again to explore Canada's most important collections of art and artifacts from these ancient cultures. More than 1,000 objects will be on display spanning a time period from about 700 BCE to 1453 CE.

The Eaton Gallery of Rome begins the story with the Roman Republic. One theme, games and entertainment, focuses on hunting and mass spectator sports such as gladiator events and chariot racing. Another, money, which played an important role in ancient Rome, is explained in a display of fine Roman coins. Among 17 marble portraits, the likeness of the Emperor Lucius Verus stands out as a superb example of imperial portraiture, presenting him as a vital, splendid, and all-powerful ruler. (See page 48 for more on Lucius Verus.)

The Bratty Exhibit of Etruria tells the story of a mysterious civilization that flourished in Italy from about 700 BCE to 100 CE. The Etruscans were both deeply religious and masters of goldsmithing. Their beliefs are presented in exhibits on religion and votive offerings, and a display of exquisite gold jewellery attests to their skilled artisanship.

The expansion of the Roman Empire to the eastern Mediterranean forms the theme of the Joey and Toby Tanenbaum Gallery of Rome and the Near East. Among the many exhibits are examples of fine gold jewellery and mosaics. The last chapter of the Roman Empire is recounted in the Joey and Toby Tanenbaum Gallery of Byzantium. Inaugurated in 330, the city of Constantinople endured until 1453. Among the hundreds of splendid objects on display, the rarest artifact in this gallery—the only example in the world—is a 6th-century limestone ciborium or canopy that likely covered an altar or a relic.

Until September 5, 2011 **Feature Exhibition**

Garfield Weston Exhibition Hall,
Michael Lee-Chin Crystal, Level 2B

Water: The Exhibition

Throughout human history, various cultures developed innovative ways to access, collect, and clean the water they needed for survival. Water has always been precious. But today more than ever, as the world moves closer to becoming a global community, the need to conserve water at an international level is becoming critical.

Water: The Exhibition, a touring show organized by the American Museum of Natural History, empowers visitors to protect and preserve every last drop. The sole Canadian venue for the show, the ROM has added significant Canadian content exploring pressing water issues here in Ontario. The exhibition's dramatic displays—towering walk-through dioramas, interactive technology, touchable displays, and live animals—enable visitors to understand, viscerally, the exhibition's threefold message: that water is essential to all life; that water plays a key role in shaping the landscape and governing weather; and that all water on Earth is linked, finite, and unevenly distributed around the globe. There's no better time for the adage: think globally, act locally.

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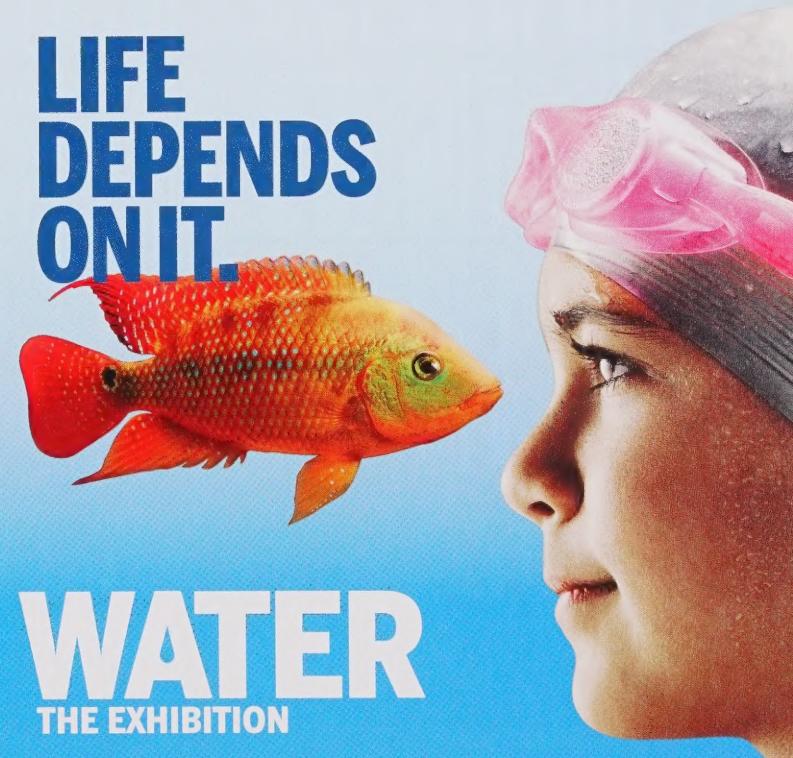
Water: The Exhibition is organized by the American Museum of Natural History, New York (www.amnh.org), and the Science Museum of Minnesota, St. Paul (www.smm.org), in collaboration with the Royal Ontario Museum, Toronto, Canada; Great Lakes Science Center, Cleveland; The Field Museum, Chicago; Instituto Sangari, São Paulo, Brazil; National Museum of Australia, Canberra; San Diego Natural History Museum; and Science Centre Singapore with PUB Singapore.



Right:
Aureus with
portrait of
Claudius
(41–54 CE).

Also opening July 1, 2011
**Galleries of
Africa: Nubia**

**LIFE
DEPENDS
ON IT.**



WATER
THE EXHIBITION

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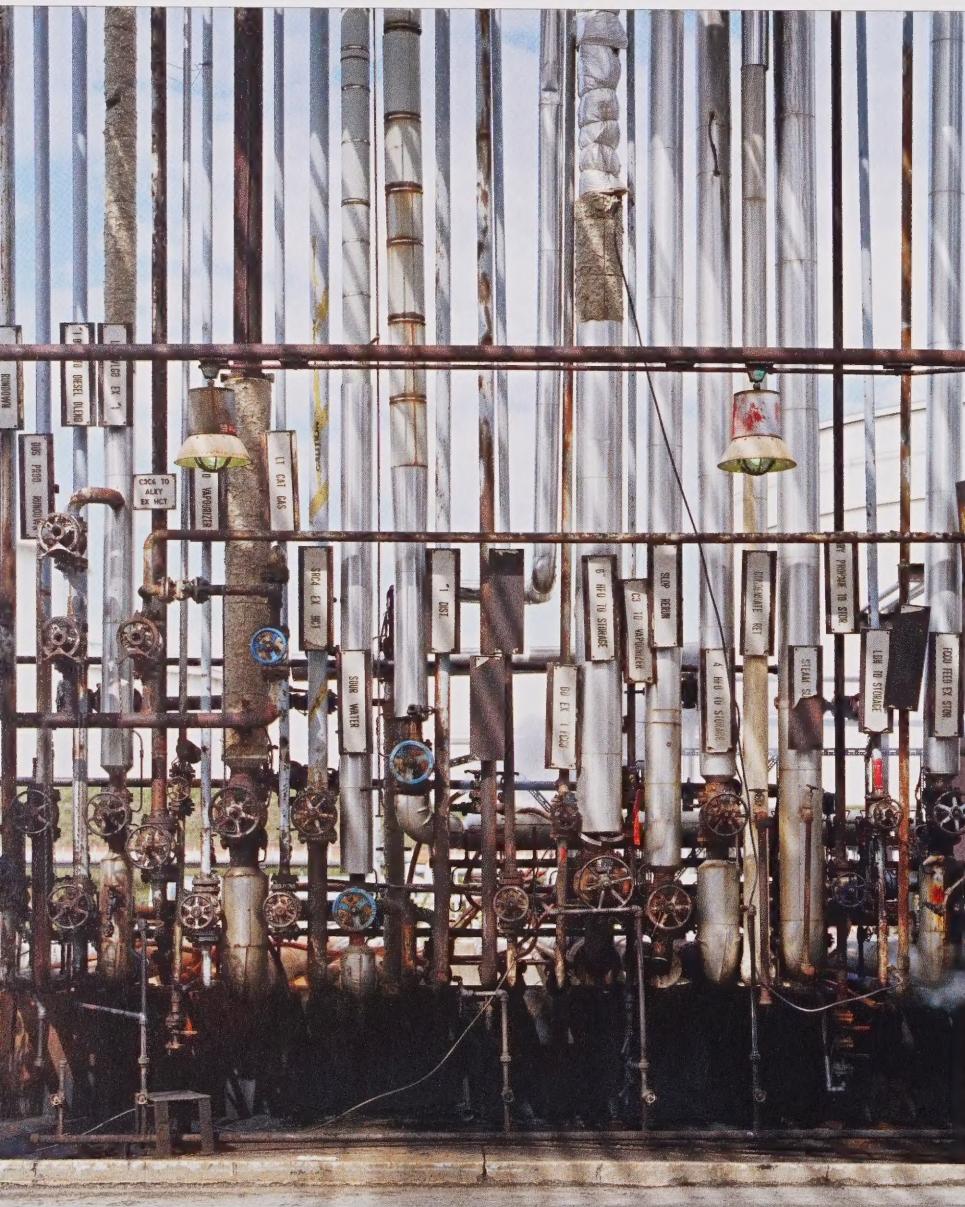
ROM 955.211.3

Until January 15, 2012 **Ongoing Exhibition**

Wirth Gallery of the Middle East, Michael Lee-Chin Crystal, Level 3

On the High Road: The Archaeology of Godin Tepe, Iran

From 4500 to 500 BCE, people made their home at the site of Godin Tepe in northwestern Iran along the fabled Silk Road. From 1965 to 1973, ROM curator T. Cuyler Young, Jr. and a team from the ROM uncovered these long-abandoned communities—one of the most remarkable archaeological excavations undertaken by the Museum. Yet Dr. Young's findings had remained unpublished—until this year. This exhibition celebrates publication of the first book about these excavations by presenting the artifacts and archaeology from this landmark site.



Until July 3, 2011 **Ongoing Exhibition**

Institute for Contemporary Culture, Roloff Beny Gallery, Michael Lee-Chin Crystal, Level 4

Edward Burtynsky: Oil

CONTACT Photography Festival

Fifty-three provocative large-format photographs by internationally renowned Canadian artist Edward Burtynsky explore the highly debated effects of oil extraction, our international dependency on the substance, and the ultimate collapse of the oil industry around the world.

Burtynsky's arresting photographs include aerial views of both active and derelict oil derricks, the architecture of massive refineries, vistas of junked vehicles, recycling yards, and mammoth oil tanker ship-breaking operations.

The first major exhibition to be initiated by the Ryerson Gallery and Research Centre, *Edward Burtynsky: Oil* is shown at the ROM's Institute for Contemporary Culture in conjunction with this year's CONTACT Photography Festival.

"The theme of this year's festival explores the tension between humanity and nature," says Bonnie Rubenstein, artistic director for the Scotiabank CONTACT Photography Festival. "*CONTACT 2011: Figure and Ground* was inspired by the likeness between *Edward Burtynsky: Oil* and Marshall McLuhan's description of the car as 'figure' and the highways, roads, oil and gasoline, mechanics and parts, and the auto industry as 'ground.' Burtynsky's compelling work will be a highlight of the festival."

Edward Burtynsky: Oil is presented by the Ryerson Gallery and Research Centre, the Scotiabank CONTACT Photography Festival and Scotiabank Group, and hosted at the Institute for Contemporary Culture at the Royal Ontario Museum. *Edward Burtynsky: Oil* is organized by the Corcoran Gallery of Art, Washington, D.C., and made possible with the generous support of the Scotiabank Group.

Throughout 2011 and 2012 **Ongoing Exhibition**

Shreyas and Mina Ajmera Gallery of Africa, the Americas, and Asia Pacific, Michael Lee-Chin Crystal, Level 3

New Acquisitions in the Ajmera Gallery

To be affecting, performances should fully engage the senses. This multisensoriality is a common aspect of rituals and ceremonies in different parts of the African continent. Recent additions to the ROM's African collection testify to the visual, performative, and auditory richness of African secular and religious spectacles and rituals. The puppets, masks, and musical instruments from the Amrad collection of African art donated in 2009 hint at the diversity of objects that enliven the rituals and spectacles at which the community gathers to celebrate and consolidate social ties. A striking testimony of the importance of beauty even in funerary ceremonies is embodied in the surprising contemporary proverbial coffins acquired from two Ga workshops in July 2009, while the Jack and Iris Lieber Collection of Yoruba ritual art that came to the ROM the same year clearly shows the more intimate and affective dimension of personal ritual life.



Face mask with moveable jaw.

November 19, 2011, to April 9, 2012 **Feature Exhibition**

Weston Exhibition Hall, Michael Lee-Chin Crystal, Level 1B

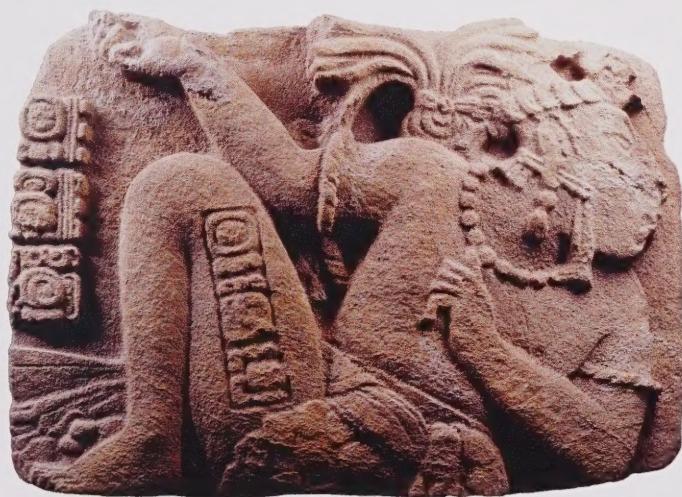
Maya: Secrets of Their Ancient World

Unveiling the mysteries of this ancient Mesoamerican civilization, *Maya: Secrets of Their Ancient World* highlights notable achievements of the Maya Classic Period (250–900 CE). On display will be 250 sculptures, ceramics, masks, and other precious works, many of which have never been seen in Canada and are recognized as among the most important archaeological finds ever discovered.



Canada

This exhibition is co-produced by the Royal Ontario Museum (ROM) and the Canadian Museum of Civilization (CMC) in collaboration with the National Institute of Anthropology and History (CONACULTA-INAH).



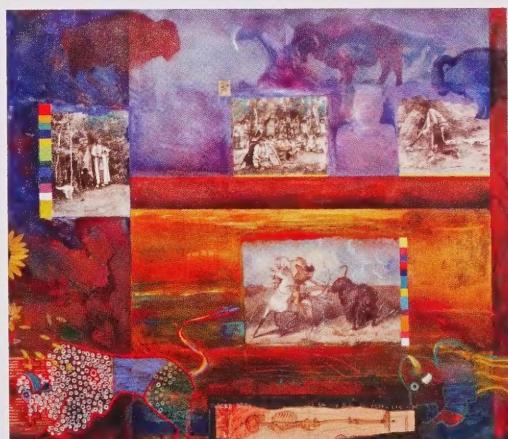
Left: Relief sculpture of Kan Joy Chitam. Stone, Toniná, Chiapas, Mexico. Classic Period, 250–900 CE.

Until September 2011 **Ongoing Exhibition**

Daphne Cockwell Gallery of Canada: First Peoples, Hilary and Galen Weston Wing, Level 1

Jane Ash Poitras: New Acquisitions of Contemporary First Nations Art

A visual artist of Cree/Dene descent, Jane Ash Poitras travels often to meet with elders from Native communities, to hear and learn from their stories. By observing and taking part in their rituals, she is able to bring a humanist approach to her work, a style about sharing knowledge—perhaps the reason her oeuvre has had such a tremendous impact on Canadian art.



Discoveries, Dispatches, and Discourse



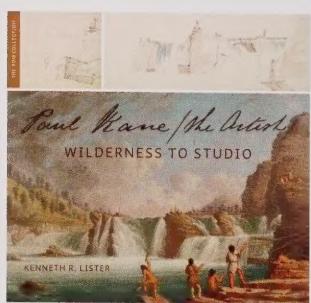
New Acquisitions Olympic Gold

Donated coin celebrates Vancouver

Recently, the Province of Ontario donated a Vancouver 2010 Olympic and Paralympic Winter Games commemorative coin to the ROM, one of only 210 minted. Made with 5 ounces of pure gold, the coin's design, etched by the Royal Canadian Mint, is an abstract image inspired by the games' host region, British Columbia. The 2010 Design Team created the image by placing everyday objects from BC's urban and natural landscape together in unexpected ways. Inlays depict bubbles, salmon, fern, Gas Town's brickwork, technology, rain, lattice, sea foam, firs, clouds, and ice, while overlays display trees, an aboriginal canoe, and geese that transform into a kite.

News ROM Press Book Honoured with Seven Awards

Paul Kane/the Artist/: Wilderness to Studio, by Kenneth R. Lister, is the recipient of seven awards in international book publishing and design competitions, including best book in the categories of Native American Studies, Art, and History, finalist, Cover Design, and finalist, Interior Design, in the International Book Awards; silver medal, Regional, Western Canada, in the Independent Publisher Book Awards; and finalist, in the International Design Awards.



Book Shelf

On the High Road

Book Launch and Exhibition

On March 25, 2011, the ROM celebrated the opening of the exhibition *On the High Road: The Archaeology of Godin Tepe, Iran* and launched the corresponding book by Hilary Gopnik and Mitchell Rothman. Both events were held in the Wirth Gallery of the Middle East. Strategically situated on the Silk Road, Godin Tepe was a haven for caravans laden with merchandise for trade. Its ruins include a trading post, a large town, and a Median palace replete with thousands of sherds of drinking vessels. In about 500 BCE, after 4,000 years of occupation, the site was abandoned. Through a number of very hot summers from 1965 to 1973, the ruins of Godin Tepe were excavated by archaeologist (and later ROM director), T. Cuyler Young, Jr. *On the High Road* chronicles the remarkable story of a town in antiquity and the excavations that brought it to light.

At the book launch (left to right): Authors Hilary Gopnik and Mitchell Rothman with Glen Ellis, head of Royal Ontario Museum Press. *On the High Road: The History of Godin Tepe, Iran*, is co-published by ROM Press and Mazda Publishers and is available in the ROM Museum Store, bookstores, and online.



Left: *On the High Road*, the latest title from Royal Ontario Museum Press.

ICC

In Conversation



ANGELA HARTWICK, owner of the collection that forms the nucleus of the new exhibition *Bollywood Cinema Showcards: Indian Film Art from the 1950s to the 1980s*, speaks with Francisco Alvarez, managing director of the ROM's Institute for Contemporary Culture.

Francisco Alvarez: How did a nice Canadian artist such as yourself end up living in India and acquiring this wonderful collection of original Bollywood art works?

Angela Hartwick: I have lived abroad my entire adult life, working in creative industries from music to fashion to film, and over time I developed an appreciation for world culture and an eye for authenticity. My acquisition of this collection was serendipity. One could say that the collection presented itself to me—I wasn't consciously looking for it. I was living in the Middle East when I made my first trip to Mumbai, though I subsequently made many trips there during the several years it took to assemble the collection you see in the show. I've now moved to Mumbai, and living there has definitely provided more cultural context and depth to my understanding of the collection.

FA: Why were these original collages not valued by the theatres or movie studios?

AH: Theatres did not have the foresight to collect individual showcards with a view to creating a retrospective of Bollywood cinema history. From my perspective, the greatest value now lies in the collection as a whole, more than in the individual pieces. With an annual viewership of more than 3 billion people, Bollywood has become a major cultural reference point of our time, so its development told through original works of art has inherent historical as well as a commercial value.

FA: Toronto is hosting the International Indian Film Academy Awards this June. Why do you think Bollywood cinema has become so popular around the world?

AH: India's role in the global community has generated a lot of excitement in the past several years. From an economic perspective, any industry that has enjoyed this much success arouses the curiosity of people who watch global trends and markets. From a cultural perspective, Bollywood movies are a window into India's way of life, from mythology and mysticism to history and politics and family drama. The other obvious factor is the sheer number of expatriate Indians living all over the world. We see that influence in contemporary music, food, and philosophy... Indian culture is a part of every cosmopolitan city!

Supporting Sponsor: CIBC

Bollywood Cinema Showcards: Indian Film Art from the 1950s to the 1980s runs from June 11 to October 2, 2011. It is organized by the Institute for Contemporary Culture (ICC) at the ROM in collaboration with The Hartwick Collection. This exhibition and *Embellished Reality: Indian Painted Photographs* have been made possible through funding provided by the Government of Ontario.



Left: Showcard for *Garam-Masala* (Hot Mixed Spice), Color Lab, Mumbai, India, 1972. 50 x 60 cm, tinted and untinted gelatin silver prints on coloured paper, on board, with screen-printed lettering. Courtesy The Hartwick Collection.

News

The Plight of Tropical Forests

A chat with Dr. Jane Goodall, founder of the Jane Goodall Institute, UN Messenger of Peace

Jane Goodall has the kind of calming presence that makes you believe the impossible might just be possible. Not surprising given her lengthy list of accomplishments: Dame of the Order of the British Empire, United Nations Messenger of Peace, winner of the prestigious Kyoto Prize, and of course, the world's foremost expert on the behaviour of chimpanzees. Dr. Goodall has dedicated her life to the conservation of chimps and their habitat, and she is a true global environmental steward.

Recently, I had the privilege to sit down with Dr. Goodall as part of the Life in Crisis: Schad Gallery of Biodiversity's lecture series. Here are her thoughts, for the record.

Elaisha Stokes: Who are you?

Jane Goodall: I'm a human being of the female sex, 5 foot 6 and a half, English speaking.

ES: And what do you do?

JG: For many years I lived in the forest, studying chimps. Then I realized chimps were becoming extinct and their forests were disappearing. And so, overnight, in 1986, I switched from the forests that I love, to travelling and talking about the plight of the chimpanzee. I began learning more and more about what we are doing to this planet. We have inflicted so much harm on poor old mother Earth. Forests are disappearing. Deserts are spreading. We're losing one species after another. We are polluting and poisoning the air, water, and land.

ES: What kind of challenges are tropical forests facing today?

JG: There are many: population growth, clear-cutting, the harvesting of timber for charcoal production. As well, you have the mostly foreign logging and mining companies moving in. Even if they practise sustainable logging, the logging companies are creating new roads, which compound existing problems. They enable people to get to parts of the forests that in the past were inaccessible—including hunters in the bush meat trade, which puts mammals at risk.

ES: Why is biodiversity important?

JG: Well, the more you learn about the natural world and our role in it, the more you realize how interconnected everything is. And we don't fully understand the extent of that interconnectedness. Take a seemingly unimportant plant, for example. Imagine it goes extinct. Well, so what? But perhaps that was the only food for a certain kind of insect, which will also go extinct. And that insect might be a source of food for a bird. You can follow this web all the way up the food chain. In the end, you find yourself with a very tattered ecosystem. That's not just bad for the animals and plants living there—it's bad for us too. We depend on these very ecosystems for our own survival.



ES: Sometimes it's hard to understand how our individual actions will impact chimpanzees in a forest a million miles away. What can an individual do?

JG: You can support non-governmental organizations (NGOs) that are protecting forests. Or volunteer for organizations, like the Jane Goodall Institute, because we really are trying to tackle the issue of global deforestation. In addition, it's important to learn as much as you can about the issues. Don't buy wood unless it's certified from a sustainable forest. Avoid tropical hardwoods.

If everyone would just take a few minutes every day to stop and think about the consequences of the small choices they make—what they buy, what they eat, what they wear, how they get from A to B—we can start to make small changes. Because, really, nobody wants to destroy the planet, do they? We often hear the saying that we've borrowed the planet from our children. Well, that's an untrue statement. Because when you borrow something, you plan to pay it back. And we are stealing, stealing, stealing from our children. And that's just not right.

ELAISHA STOKES is a story creative producer in the ROM's New Media Department.

 the Jane Goodall Institute of Canada

FOR WILDLIFE RESEARCH, EDUCATION AND CONSERVATION

JaneGoodall.ca

Curator's Favourite

ROM magazine asks curatorial staff to share a favourite object from the ROM's collections

Right: Portrait of a Chinese official by Anton Legasov (1798–1865). Oil on canvas, 1839.



“Official” Document

A Russian painter's perspective

Curator: Ka Bo Tsang, assistant curator of Chinese pictorial art in the Far Eastern section of the ROM's Department of World Cultures.

Her favourite: Portrait of a Chinese official through the eyes of a Russian painter.

Little is known about the benign-looking man in this oil portrait painted in 1839. The crystal sphere on top of his fur-trimmed hat indicates that he was a fifth-rank official, a status that permitted him to wear a court necklace with his formal court attire. His jadeite thumb-ring and large jadeite beads hint at affluence. The landscape background sets this work apart from more traditional Chinese portraits, which have plain backgrounds.

The portrait's painter, Anton Legasov (1798–1865), went to Beijing in 1830 as a member of the 11th Russian Ecclesiastic Mission. In addition to his official task of documenting all aspects of China during his 10-year stay, Legasov often painted oil portraits for Chinese officials. He felt this would enhance respect among Chinese for the mission, which frequently acted as mediator in diplomatic and commercial affairs between China and Russia.

Why she chose it: The portrait is extremely rare, one of a very few extant works by Legasov outside China. Aside from this one, the only others are in Russia. The signature of the painter and a completion date are also noted—features not found on most Chinese portraits. Acquired in 1921 by George Crofts, a fur merchant and Chinese art wholesaler, the ROM's portrait had been in storage for many years, covered with dust and in very poor condition. Recently, Tsang asked the ROM's Conservation section to restore the portrait for a future exhibition of Chinese portraits. Last summer, intern Nicoletta Tomassi, under the supervision of paintings conservator Heidi Sobol, did a marvellous job in bringing life back to the work.

>If you're interested in reading about the conservation of this portrait, go to blog.rom.on.ca/?p=1890.

From the Archives Badge of Honour

ROM benefactor recognized for WW II works

In 1951, Sigmund Samuel, one of the ROM's greatest benefactors and a former chair of the Board of Trustees, was honoured by the Comité de la France Libre with the Free France commemorative medal. The medal was accompanied by a diploma of appreciation signed by General Charles de Gaulle, who at the time was provisional president of the Republic of France.

This honour was accorded Mr. Samuel not only for his support of historical and artistic studies related to the French régime in Canada, but also for his championing of the cause of Free France during World War II. The medal came to the ROM with Sigmund Samuel's memorabilia following his death in 1962.

Samuel was an avid collector, especially of early Canadiana. His magnificent artifacts and substantial library of rare books and prints eventually overwhelmed his Forest Hill home and he donated a significant portion of his collections to the ROM. This led the Museum to create the Sigmund Samuel Canadiana Gallery in 1940. A number of pieces from the Samuel Collection are still on display today in the recently renewed Sigmund Samuel Gallery of Canada in the Weston Family Wing.

ARTHUR SMITH is head of the ROM's Library and Archives.



Above: Portrait Sigmund Samuel by Archibald Barnes.

Above: The Free France Medal presented to Sigmund Samuel.



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Creative Inheritance

Bollywood give and take

BY MARK KINGWELL

In 2007 *Harper's Magazine* published an essay by the American novelist Jonathan Lethem called "The Ecstasy of Influence." In a series of elegant paragraphs, the piece saluted the importance of gift economies, where human goods are exchanged without being reduced to transactions. The folklorist Lewis Hyde, whose 1983 book *The Gift* is a standard source for the position, was liberally quoted and recommended to the reader.

Lethem's eloquent essay is itself a gift of thoughtful erudition. It is also, as it happens, a theft. The subtitle—"A Plagiarism"—gave the game away, as did the main title, at least for readers who caught the echo of Harold Bloom's famous phrase about literary inheritance, the "anxiety of influence." Nearly all the sentences in Lethem's essay were lifted from other writers, then artfully stitched together to demonstrate the very point that their assembly was arguing. All creation entails borrowing, and the "limitless bloating" of copyright laws is powerless to control the free exchange of thoughts, words, music, and narrative.

I feel compelled to note, both as a university professor and as someone devoted to conceptual clarity, that "The Ecstasy of Influence" is not in fact a plagiarism. Lethem cited all his sources, even if only by way of a slow reveal, and much of the essay's pleasure lay in the doubled perception of its being both his and not his. Despite the danger of what Lethem called "imperial plagiarism,"—"the free use of Third World or 'primitive' art works and styles by more privileged (and better-paid) artists,"—art emerges here as the ultimate gift economy, a form of theft from which everyone benefits: not just a victimless crime, but a win-win game.

Not everyone agrees, of course. The vibrant film industry centred in and around Mumbai, familiarly known as Bollywood, is a hotbed of creative borrowing. Whole narrative lines, sometimes even shot-by-shot sequences, are routinely lifted from American films, usually with the addition of a musical number and a massive dance spectacle. One online source lists 138 Bollywood films and their direct Hollywood analogues. Charges of plagiarism are just as routine.

Two prominent Indian directors offered different, but perhaps complementary, justifications for this creative appropriation. Vikram Bhatt, who directed the Bollywood hits *Raaz* (a remake of *What Lies Beneath*) and *Kasoor* (a remake of *Jagged Edge*) argued this way: "Copying is endemic everywhere in India. Our TV shows are adaptations of American programmes. We want their films, their cars, their planes, their Diet Cokes and also their attitude. The American way of life is creeping into our culture." Mahesh Bhatt was less political but more direct: "If you hide the source, you're a genius. There's no such thing as originality in the creative sphere."

If Bhatt's position has a familiar ring, perhaps it's because he was paraphrasing—without credit!—a dictum usually attributed to Oscar Wilde: "Talent borrows, genius steals." Some people will be more familiar with the recent pirating of the phrase by Morrissey,



of The Smiths, who used it to title an album of songs mocking the idea of musical originality. And yes, there is also a version attributed to Pablo Picasso, arguably the greatest aesthetic burglar of all time, who said, "Good artists borrow, great artists steal." (Or did he? Neither that nor the Wilde line can be reliably sourced.)

Now that Bollywood, in turn, influences cinema elsewhere, from Mira Nair's *Vanity Fair* and Baz Luhrmann's *Moulin Rouge!* to Danny Boyle's *Slumdog Millionaire*, the post-original condition of film narrative and style has achieved a global fugue state. Bollywood's tradition of plagiarism celebrates the complex gift of all art. The real anxiety of influence is not about borrowing, or stealing, or the difference between them; it's about the making itself. As Beckett said: "Ever tried. Ever failed. No matter. Try Again. Fail again. Fail better." o

MARK KINGWELL is a professor of philosophy at the University of Toronto and the author, most recently, of *Glenn Gould* in Penguin's Extraordinary Canadians series.

Colour

A property that makes gems desirable but not necessarily identifiable

BY KIM TAIT



RHODOCHROSITE

From Kuruman, Northern Cape, South Africa.

Formula: $MnCO_3$

Crystal system: hexagonal

Space group: $R\bar{3}c$

Hardness: 3.5–4.0

Specific gravity: 3.70

Cleavage: {1011} perfect

Fracture: uneven to subconchoidal

Tenacity: brittle

Notable locality in Canada:

Mont-Saint-Hilaire, Quebec

Name: from the Greek *rhodon* meaning "rose," and *chrosis* meaning "colouring."

ZIRCON

Teardrop-cut blue zircon. Source unknown.

Zircon occurs in a range of colours but blue, golden brown, and white are the ones most often used for gemstones.



S

apphires, rubies, diamonds . . .

words we associate with kings and queens, the rich and famous, glitz and glamour. Humans have been fascinated by these sparkly stones throughout all time.

If the conditions are just right, Earth can produce large, transparent crystals that can be cut into gemstones. Actually, any mineral can be cut up to be used for jewellery, but the most desirable are minerals that are hard, resist wear and breakage, and have the richest of colours. Or, in the case of diamonds, the most colourless and clear are the most desired.

Gem cutters bring out the inner beauty of gems by creating small polished surfaces on the stone called facets, which play a trick with light. Facets allow light to enter the gem; once inside, the light bounces off its other angled surfaces. This causes the light to disperse, or split apart, into the colours of the rainbow before it leaves the gem, similar to what happens when you pass light through a prism. This is the sparkling colour you see when you look at a gemstone.

Sometimes gems have different names depending on their colour, though they may be varieties of just one mineral. For example, sapphires and rubies are actually the same mineral, corundum. The difference between the two is at the atomic level, something that can't be seen with the eye but that makes the colours different. Rubies are always red; sapphires can be any other colour than red, but blue is the most commonly known.

In the gem-cutting process, sometimes more than half the mineral can be lost, so gemstones are cut into different shapes to maximize their size. The bigger and more perfect the gemstone is, and the rarer it is on Earth, the more valuable it becomes.



TOPAZ

Source unknown.

This rectangular mixed-cut imperial topaz gemstone is 159.1 carats.



COLOUR

Minerals have been used as pigments since the dawn of history, either in powdered form, as paint and cosmetics, or as sources of colour in ceramic glazes. Hematite and other iron oxides create reds and browns, while cinnabar and malmin give us bright reds and malachite is a source of green.

Colour is one of the first things we observe about a mineral. Some minerals are found in only one colour, while others, such as fluorite, may have a wide range of colours and hues. In some cases, the colour is due to the chemical composition of the mineral itself, but it can be influenced by the presence of another mineral. As a result, colour is one of the least definitive properties used for identification of minerals.

ANGLESITE

From Tsumeb, Namibia.
Anglesite is a rare lead mineral. The high lustre typically associated with lead minerals makes them beautiful gemstones.



CUPRITE

From Onganja, Namibia. Commonly called "ruby copper," cuprite is a secondary ore of copper that occasionally forms attractive ruby-like transparent gemstones.

Minerals with a characteristic colour are called idiochromatic minerals. Their colour is caused by one or more of the major elements. For example, rhodochrosite ($MnCO_3$), regardless of where it is found in the world, is characteristically pink or red because of its manganese content. The characteristic green of malachite and blue of azurite are both due to copper, an element that can produce different colours in minerals with different crystal structures. ◻

From the forthcoming book The Royal Ontario Museum Gems & Minerals by ROM mineralogist Kim Tait. Co-published by Firefly and Royal Ontario Museum Press. Available August 2011.

AXINITE-(FE)

From Baja California Norte, Mexico. This 3.1 carat cut gemstone is from a find of 50 pounds (22.7 kg) of gem-quality axinite in Mexico.



In the Galleries
See these and other gemstones in the Teck Suite of Galleries: Earth's Treasures

The Day Before Toronto

Managing the city's prehistory

BY GLEN ELLIS



Adrienne Desjardine
COLLECTIONS TECHNICIAN
Department of World Cultures

Academic Positions
2005–present
Collections Technician,
New World Archaeology
Department of World Cultures,
ROM

2003–2005
Curatorial Assistant,
Anthropology & New World
Archaeology
Renaissance ROM,
Haley Sharpe Design

2002–2003
Assistant Curator
Copperbelt Museum, Zambia
Commonwealth Association
of Museums

2001
Internship, Museum Advisor
Union of Community Museums
of Oaxaca, Mexico

Education
2002
Master's of Museum Studies,
University of Toronto

1999
(Honours) Bachelor of
Anthropology and Archaeology,
Trent University

At the eastern edge of greater Toronto, the Rouge River winds through wetlands abundant with birdlife—herons and egrets, mallards and teals, wrens and bitterns, kingfishers and sandpipers—before finding Rouge Beach and Lake Ontario. In the 1920s, canals were dredged through the marsh to create a proposed “Venice of the North,” a vision that dissolved in economic depression and war. Although the gondolas never arrived, the channels and the river mouth are plied by canoes, kayaks, and dragon boats. In earlier times, Paleolithic and Iroquoian peoples travelled these waters.

Adrienne Desjardine grew up on the Rouge River branch of the “Toronto Carrying Place” trail. Her childhood explorations in the Rouge Valley yielded discoveries of pre-Contact artifacts, mostly stone axe heads and arrowheads. Such finds gave her a sense of communion with the past and its people. She also encountered the ruins of more recent occupation of the area, including a stone hearth from one of the cottages swept away in the apocalyptic Hurricane Hazel of 1954, a tropical storm that hovered over Toronto with the power of a Category 1 hurricane.

Desjardine’s work allows her a continuum of contact with the region’s past. “As a technician,” she explains, “I research, maintain, and manage the Museum’s New World Archaeology collections and facilitate internal and external access to them.” Many of the 150,000 holdings are native artifacts found in the Greater Toronto Area. She notes that Toronto is still a rich source of material from indigenous settlements once situated along

the many streams, creeks, and rivers that flowed through a forest landscape. “Because of those waterways,” she remarks, “Toronto is a great location for backyard archaeology.”

The Museum’s collections of effigy pipes and birdstones are of special interest to her. “The artistic expression is idiosyncratic. The effigy pipes connect to transformative experience, a link to the spirit world.” Deposits of carbonized tobacco still present in some of the pipes are the subject of archaeo-botanical studies. Birdstones are especially enigmatic. Most archaeologists agree that these abstract representations of birds, fashioned from banded, striated slate and usually grey, deep charcoal, or green, were used as atlatl weights attached to spears to counterbalance thrust. Perhaps the power of flight was invoked through these avian stylizations.

Desjardine maintains contact with past ROM curators, tapping into a reservoir of expertise. Curator Emeritus Peter Storck, author of the multiple-award-winning *Journey to the Ice Age: Discovering an Ancient World* (UBC Press/ROM Press), is prominent among them. Her work also touches on the prolific Maya excavations of former ROM archaeologist David Pendergast. Desjardine is currently working with collections from Altun Ha in Belize that will likely be included in the ROM blockbuster exhibition *Maya: Secrets of Their Ancient World*, opening November 19, 2011. o

GLEN ELLIS is head of Royal Ontario Museum Press and executive editor of ROM magazine.

Flight of Imagination



Birdstone,
provenance unknown.
Late Archaic/Early Woodland,
c. 1000 BCE–500 CE

Used as weight
attached
to spear to
counterbalance
thrust.

Often exhibit
gradients of
colour occurring
in banded slate.

Vision and
artistry result
in intriguing,
elegant objects.

ARGENTINA



Allan Baker
SENIOR CURATOR
Ornithology

In November and December 2010, Allan Baker conducted fieldwork in Tierra del Fuego, Argentina, to collect material and field data for an ongoing research project on the annual survival, migratory strategies, and population size of the red knot (*Calidris canutus*). The main objective of this research is to determine why the flyway population of this species in the Americas has declined from 95,000 in the 1990s to only 20,000. Data to date indicates that adult survival and recruitment of young is too low to maintain a stable population, and the risk of extinction has increased greatly. More research is needed to determine if the decline is related to the red knot's extreme long-distance migration strategy and the inherent vulnerabilities of its lifestyle.

MANITOBA



Dave Rudkin
ASSISTANT CURATOR
Invertebrate Paleontology

Dave Rudkin's research continues to focus on intriguing fossil discoveries in 445-million-year-old (Late Ordovician age) rocks in Manitoba. This year, he will return to examine outcrops of ancient tropical seabed deposits along the shore of Hudson Bay, near Churchill, where extraordinary remains of rare eurypterids ("sea scorpions"), horseshoe crabs, and other odd joint-legged animals have been uncovered. This collaborative project with The Manitoba Museum, University of Saskatchewan, and Geological Survey of Canada is revealing new and unexpected insights into the ecology and evolutionary dynamics of life in shallow Ordovician seas.



ARGENTINA



Kim Tait
ASSOCIATE CURATOR
Mineralogy

Argentina is known for its unique mineralogy in the area of pegmatites—very coarse-grained intrusive igneous rocks that are sometimes enriched with unusual trace elements. Kim Tait visited several localities there as part of her ongoing research on rare phosphate minerals from these rocks, and brought samples back to the ROM for further analysis. She will continue working with scientists from the Argentine Institute of Snow Research, Glaciology and Environmental Sciences—National Scientific and Technical Research Council (IANIGLA-CONICET), in Mendoza, Argentina. Tait and a team from the University of Manitoba, the Museum of Nature, and IANIGLA-CONICET also described a new phosphate mineral this year, which they named Manitobaite after the province in which it was discovered.



ARMENIA



Dan Rahimi
VICE-PRESIDENT
Gallery Development

A Bronze Age excavation in the Ararat Plain of Armenia has drawn Dan Rahimi to the ancient site of Shengavit. Occupied in the early years of urbanization, this site promises to reveal much about the evolution of cities in the southern Caucasus from about 3500 to 2500 BCE. Rahimi is excavating and studying the flint and obsidian industries of the site in an effort to map patterns of exchange and craft specialization. Early results indicate centralized production and active trading. It is possible that the obsidian was traded far into Mesopotamia. Analysis of trace elements in the obsidian will allow him to track its distribution across the region.



CHINA



Chen Shen
SENIOR CURATOR
Archaeology

During a decade of archaeological fieldwork in northern China, Dr. Chen Shen and his team identified the earliest hominid occupations in East Asia. Shen's research concludes that early hominids (likely *Homo erectus*) arrived at the Nihewan Basin—located some 150 km from Beijing—more than 1.7 million years ago. They left abundant traces of their activities, including stone tools that show wear marks from use. The ongoing search for Nihewan hominid fossils in the area will continue to shed new light on human evolution. This summer, Dr. Shen returns to China to participate in an excavation at the famous Peking Man site at Zhoukoudian, near Beijing.



Where in the world are they?

The who, what, and where from our international curatorial team

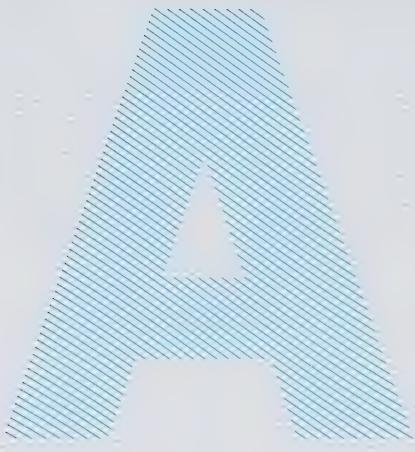


LEGACY

BY ALEXANDRA COUSTEAU

Inspired by her grandfather,
legendary oceanographer Jacques Cousteau,
Alexandra Cousteau dips into
the story of her lifelong passion for water reclamation





Eco-advocate Alexandra Cousteau, granddaughter of legendary oceanographer Jacques Cousteau, is the founder of Blue Legacy, a Washington, DC-based non-profit organization that leverages “new and emerging technologies to connect mainstream audiences with their local watersheds and their water planet.” Her recent Expedition Blue Planet, sponsored by RBC and National Geographic, created awareness of North America’s ever-growing water crisis. It also offered solutions. In May 2011, Cousteau received the Human Security Award, which recognizes “the remarkable efforts of people working to empower and protect the world’s most vulnerable communities.” The following is an excerpt from her lecture, delivered earlier this year, in the ROM’s Signy and Cléophée Eaton Theatre.

s you can imagine, I am a water baby of the first order. That’s no surprise. I went on my first expedition when I was four months old with my parents—they taught me to swim before I learned to walk—and I think while all of that gave me an incredible first approach to the environment, to adventure, to exploration, to the things that have become such an important and critical part of who I am—my world shifted radically the summer I was seven.

My grandfather was a man who wore many hats, you know? He was a captain in the French navy, he was an officer in the French resistance, he was a spy who was in intelligence, and he was also a musician: he played not only the piano, but also the accordion—which any good Frenchman should know how to play—and he was a painter. He was a philosopher; he was a poet and a writer, and just one of the extraordinary renaissance men of his time. But in addition to all of that, he was the director of the Oceanographic Museum of Monaco, and when I was there that summer I was seven, I would go almost every day. I ran around like I owned the place, but my most special memory was that early in the morning he would take me down to the aquarium, and before the aquarium was open to the public, or anyone had yet arrived, we would feed the fish.



Left: Alexandra examines a tiger salamander (*Ambystoma tigrinum*), collected at a nearby natural wetland, right in front of the primary coal ash settling pond at D-Area.

Right: From left, Nicholas Bawden, Research tech at Dauphin Island Sea Lab (DISL) and Marcus Drymon, a fisheries ecologist at DISL, hold a shark as Alexandra Cousteau puts a yellow tag on the shark's dorsal fin. The data collected helps them monitor the shark populations in the Gulf of Mexico.



We would go from one tank to the next, to the next, to the next, and he would tell me about the electric eels, and the clownfish, and the seahorses, and the little crabs and crayfish and lobsters, and all these exquisite, extraordinary creatures that live in the oceans. And when he told me the stories of these creatures and how they lived together and how they were a part of a web of life that supported this complexity called the oceans, he was really teaching me about sustainability, about biodiversity, about ecosystem management and our role as stewards. We had this game we would play, and the game was that when we arrived in the darkened aquarium, he became the steward king of the underwater realm, and I, of course, was the mermaid princess. And we had a world that was magic. He made it magic. He made me fall in love with the oceans. He made me truly want to know them and explore them.

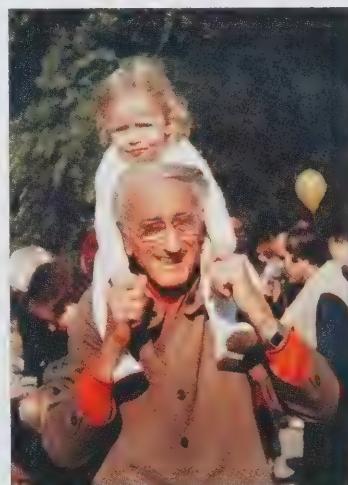
He gave me my first glimpse of the underwater world that same summer, took me out in a small boat and taught me to dive. Somehow he had found a little miniature mask, and a little miniature tank on tiny little suspenders, little fins, and he suited me up, took me out to the side, held my hand and I looked down at the water and I thought, "Oh my gosh, what is he doing? He's going to get me killed! I'm going to drown! This thing in my mouth—it's never going to help me breathe! It's crazy!" I looked at my grandfather, and he looked down at me, squeezed my hand, gave me a wink, and pushed me in. And, uh ... and I could breathe. I immediately started swimming down. And I found myself surrounded by a huge ball of sardines, just small, silver fish—but they were everywhere around me and they shimmered in the light. And they all moved in unison; it was like they shared one mind in the blue of the ocean. That remains an image that is forever ingrained in my mind.

From that moment on, there was nothing else that I could do with my life. I had to dedicate myself to this. And why is it important to me to do this work? I saw so many places as a child. I played in tide pools and I went snorkelling. I had my little net, and I would catch shrimp and little snails, and I'd put them all together in a bucket and try to recreate an ocean ecosystem. So many of those

places are gone today—and so little time has passed—and I don't want to lose any more of those places. And so I do what I do.

In 2009 my team and I mounted a 100-day expedition across the world. We went to five continents and looked at water issues in different cultures and environments to understand the nexus points between the world's water resources and our human civilizations. Then, last year, we spent 138 days touring North America, from Mexico and the United States to Canada, documenting the issues, speaking with schools and community groups, local businesses, and the press.

We visited Hawaii as well. I spent several days there with an elder, a traditional Hawaiian healer. Historically, the native Hawaiian communities had a philosophy, which they called "ridge to reef." If you live up the mountain, you don't allow your trash and waste to find their way to the water. It's about not fouling your own nest. When our water is polluted—the water in our backyard and in the communities that we live in—it hurts our community, it hurts our local economy, it hurts tourism, it hurts our health, it drives property values down. There are so many practical reasons that we have to take our water back.



Left: Alexandra Cousteau explores the park on the shoulders of her grandfather Jacques-Yves Cousteau.

e forget the interconnectedness of water and life.

When I was in Hawaii, I was fortunate enough to work with scientists from the National Marine Sanctuaries, which are part of NOAA (the National Oceanic and Atmospheric Administration). We went out looking for humpback whales that had been entangled in plastic debris and trash. I was free-diving with them in the blue water several miles off the coast. All I had was a weight-belt and my fins, and my mask and snorkel, and I heard the whales singing. It got louder and louder and suddenly there were two enormous bull whales that were competing for a female that was just out of sight. They were no farther away from me than the back of this theatre. And they were blowing curtains of bubbles as they swam around each other as a display of aggression, trying to out-manoeuvre and out-impress the other. Then I looked over to my right and there was a whole group—a family pod—of 13 humpback whales that were just swimming by me.

One of them must have been a yearling or so. He was small—for a humpback whale. He looked over at me and swam a little closer, and we spent a moment looking at each other. And I can tell you, I was about 30 feet down, and I felt so pale and flimsy in the water facing off with this extraordinary creature that was the size of a school bus.

Then the moment passed and he went back to his mom, and they kept swimming. About a year later I read in the paper that the National Marine Sanctuaries had a group of scientists rescue a young yearling humpback that had been tangled in rope and net and buoys. It had taken them five days to get this poor creature untied. I couldn't help but wonder if it was the same one that I had had that moment with, just a few months before. It's extraordinary how far we reach destructively into places without knowing that we are doing so. Our waste and our recklessness have far-reaching negative consequences—for us and for the creatures with which we share this planet.



Left: Alexandra Cousteau and Ian Kellett set up a shot on the river banks of the Potomac, at the heart of the Potomac River Gorge, near Great Falls. Alexandra Cousteau and the Expedition Blue Planet crew were in the area working on the Expedition's film on the Chesapeake Bay water system.

Water is sacred in religions and people's traditions around the world (see page 32 for more information). It touches every moment of our day. It is the substance of life. My grandfather used to say that the water cycle drives the life cycle and that we forget that at our peril.

One of the things that struck me most in the time that I've spent in Canada is the myth of abundance. I've always been told—and what I understand most Canadians believe—is that Canada has a vast supply of fresh water. This isn't exactly the case. In southern Canada, where most of the population lives, only 2.6 percent of the world's fresh water is available.

Toronto is an example of what we've done in most cities across North America. We've built expressways and skyscrapers along the waterfront. You can go almost anywhere along the shore and find chemicals and pollutants from 100 years ago. We've buried our streams, we've combined our sewage overflows, our infrastructure maybe isn't what it should be... and all of that ends up in our waterways. I will show you a film we made here in Toronto.

Film clip runs:

***Alexandra:** I set out to explore the creeks and rivers that flow beneath the streets of Toronto, into Lake Ontario—a city set on an ocean of fresh water. I soon realized that, to find a river in a modern city, we may need to look down a manhole. This waterway, Mud Creek, a tributary of the Don River, Toronto's founding river, was buried more than a hundred years ago when this small stream was overwhelmed by the pollution and urban runoff from the growing city.*

Helen Mills is dedicated to tracing the courses of Toronto's lost rivers. Together, we went out to uncover the course of Mud Creek.

***Helen Mills, Lost River Walks:** We want to bring to the surface of our awareness the reality of this hidden world of water that we've forgotten about, a reminder that we are embedded in a life-support matrix of landscape and trees and water and air, and that we need to reconnect ourselves to that, and try to make it better.*

***Alexandra:** Tracing the path of Mud Creek with this tempura paint that will be washed away in the next rain, I image the creeks that once flowed through this landscape, carrying away floodwaters, providing habitat, and cleaning up runoff through a network of wetlands. But the issue of lost rivers goes deeper than the burial of a few small streams. I had to go and see for myself, to explore the sewers that channel a flood of trash and chemicals every time it rains. This aging water system is the reason why Toronto is Lake Ontario's largest source of pollution.*

Just before it joins the Don River, near the Evergreen Brickworks, Mud Creek flows into a restored wetland, in a green space bustling with families, farmers, and artisans, all on land reclaimed from an old brickworks and quarry.

***Helen Mills:** I had a vision of reconnecting—not just fixing the Don, but fixing the tributaries, creating trails and green links, bike and pedestrian pathways, benches—creating habitat in the life-support network of all the creeks.*

Right: Mud Creek finds its feet at the Evergreen Brick Works in Toronto. This lost creek originates in Downsview Park and winds its way southeast to the Don River. Along the way it is shunted into sewage pipes and hidden underground before it is daylighted at the Don Valley Brick Works park.



Alexandra: The forgotten waters of this tiny creek tell the story of the community's desire for renewal right in the middle of Toronto.

Alexandra to Helen: So how does it feel for you to see that Mud Creek, at least in one place, has refound its natural state?

Helen: I think it's magic.

Alexandra: Cities don't have to be just concrete and steel. Mud Creek provides an example of what we can gain by restoring urban watersheds to filter runoff, clean our water, and sustain healthy communities.

Film clip ends.

And so, throughout this expedition, people have asked us, "What can I do for my water?" This is important, because it's not just the environmentalists who are going to save the world. It takes all of us to do that and I think that the place to start is very simple: know what watershed you live in, know where the water comes from, know what happens to it as it flows through your life, and know where it goes and to whom it goes when you're finished with it. And when you know that, you'll know what you have to do to protect it. You'll know whether it makes more sense to go to a community town hall meeting and block a new proposal or go to a beach cleanup.

Here in Toronto, there are a lot of extraordinary organizations that are doing really important work. The Lake Ontario Waterkeeper and Bring Back the Don, for example, and so many other projects supported by RBC's Blue Water Project. So connect with your local water organization and find out how you can support them. And it doesn't take money. It just takes a little bit of time.

Finally, manage your water footprint. Consider the products and services that you consume. People ask me about bottled water. The truth is that when those plastic bottles get to the ocean or to a landfill, it really doesn't matter what was in them, whether they held soda, juice, water, or sugar water. We need to have much louder conversations about recycling, and about the kinds of containers that we use, and about reducing our dependency on plastic.

And when we add sugar to water the footprint of that beverage increases up to 100 times. While it may take 4 litres of water to produce a 1-litre bottle of water, it can take 100 or 140 litres of water

Right: Alexandra Cousteau carries her Expedition inflatable raft along the course of a river buried beneath Toronto during filming of *Expedition Blue Planet: North America*.



to produce soda or juice because you need water to grow the sugar and the fruit and the transportation and all of that. The National Geographic Freshwater Portal has a wonderful tool to calculate your water footprint. It's amazing to see that eating just one less hamburger a week can actually have a huge impact on our global water resources.

We have to take back our water, and we have to keep working at it until our children can fish, drink, and swim in our community water places, where we caught tadpoles as children. These are the places that help to define how we spend our childhood and give us an opportunity to revisit those memories when we go back there. And most importantly, they give us an opportunity to pass those memories along to our children.

We can build communities online based on shared values. We need not be restricted to communities that exist geographically. We can build movements—politically, as we've seen in the Middle East—but we can also build movements for the environment, for the things that we care about that are happening in all of our communities around the world. I invite all of you to please join us as we continue exploring these water issues and continue travelling and telling these stories. Connect with us online, connect with us on Facebook, connect with us on Twitter, and help us tell these stories. And tell us your stories so that we can pass them on and share them. ◦

THE ALLURE OF BOLLYWOOD



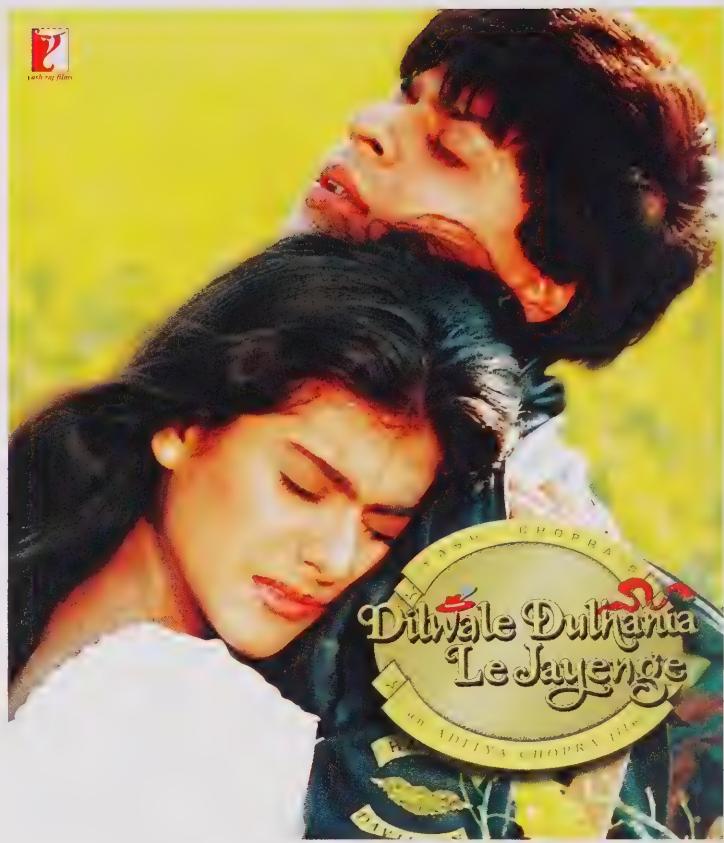
Viewing Indian cinema and its art,
including a form of film advertising that
is unique to South Asia

BY DEEPA LI DEWAN

Showcard for
Garam-Masala
(Hot Mixed
Spice), Color Lab,
Mumbai, India,
1972. 50 x 60 cm,
tinted and
untinted gelatin
silver prints on
coloured paper,
on board, with
screen-printed
lettering.
Courtesy
The Hartwick
Collection.



Right: Still from *Dilwale Dulhania Le Jayenge*, 1995, produced by Yash Chopra, directed by Aditya Chopra, music by Jatin-Lalit, colour, Hindi, 189 mins, starring Shahrukh Khan, Kajol, and Amrish Puri. Courtesy Yash Raj Films Inc.



WATCHING / FEELING BOLLYWOOD

It was 1995 and I was in south India at the start of a year-long stay doing Ph.D. research on colonial art education. I'd been invited by a friend to join his family for an evening at the movies. Not sure what to expect, I wore a salwaar kameez (tunic and pants) and was still a little unprepared for the dressiness of the occasion. The women wore fancy saris and the men Western garb. The theatre was formal, too, with red carpeting up the stairs, plush seats, and uniformed staff.

We had gathered to see *Dilwale Dulhania Le Jayenge*, loosely translated as *The One with the Big Heart Will Take the Bride*. The film went on to become a huge sensation. It was my first exposure as an adult to Bollywood.

Even in a theatre this upscale the audience was boisterous, calling out to the actors on screen and singing along to the songs. I remember thinking, this is different. Nothing like the movie-going experience I was used to, growing up largely in western Massachusetts and then living in Montreal and Minneapolis.

For many years there has been another element to the cinema-going experience in India that has stood out as distinct. For most films, theatres would hang brightly coloured hand-painted advertisements outside (the bigger the film, the bigger the billboard), designed specifically to capture the emotion and dynamism of the film. Lots of smaller format posters, film stills, and cinema booklets were distributed around the city and displayed in theatre lobbies. In honour of that art, this month, the ROM opened a new exhibition *Bollywood Cinema Showcards: Indian Film Art from the 1950s to the 1980s*, coinciding with the Indian International Film Academy Awards in Toronto. The exhibition features 125 pieces of vintage cinema art, including 68 showcards, an ad form unique to South Asia. The emotional pull of Bollywood is the thing to remember as you view them. While other forms of Bollywood advertising—large-scale hand-

THE NAME "BOLLYWOOD"

Bollywood is the pet name for the Bombay-based Hindi language commercial film industry. Bollywood and the many other regional cinemas in India organized around different languages together form the largest film industry in the world, producing more than 800 films per year.

The name Bollywood likely comes out of the English-language press, combining an admiration of Hollywood shared by Indian filmmakers at the time and an earlier term "Tollywood," referring to the Bengali cinema industry based in the Calcutta neighbourhood of Tollygunge. The clear reference to Hollywood wasn't meant to be culturally derivative but to denote a sense of community with filmmakers around the world.

painted hoardings and posters, for instance—have started to attract the attention of museums and scholars, the ROM's exhibition focuses on handmade showcards. Their very *raison d'être* was to elicit an emotional response. Produced in sets and displayed in glass cases outside the entrance or in lobby areas of cinema theatres in India, showcards were made of film stills that were cut and assembled on a board and hand-painted. They conveyed a film's expressive range through the dramatic use of colour and composition.

The emotional twists in Bollywood films can prove unforgettable. Images of certain scenes from *Dilwale Dulhania Le Jayenge* (1995, directed by Aditya Chopra), which became affectionately known as *DDLJ*, stayed in my head for several weeks afterwards. At the time, my Hindi skills weren't good enough to understand every word of the fast-paced dialogue, but I was still able to get the gist. With its grand gestures, memorable song-and-dance sequences, and easy-to-follow storyline, the three-hour filmic narrative took the audience on an emotional rollercoaster ride.

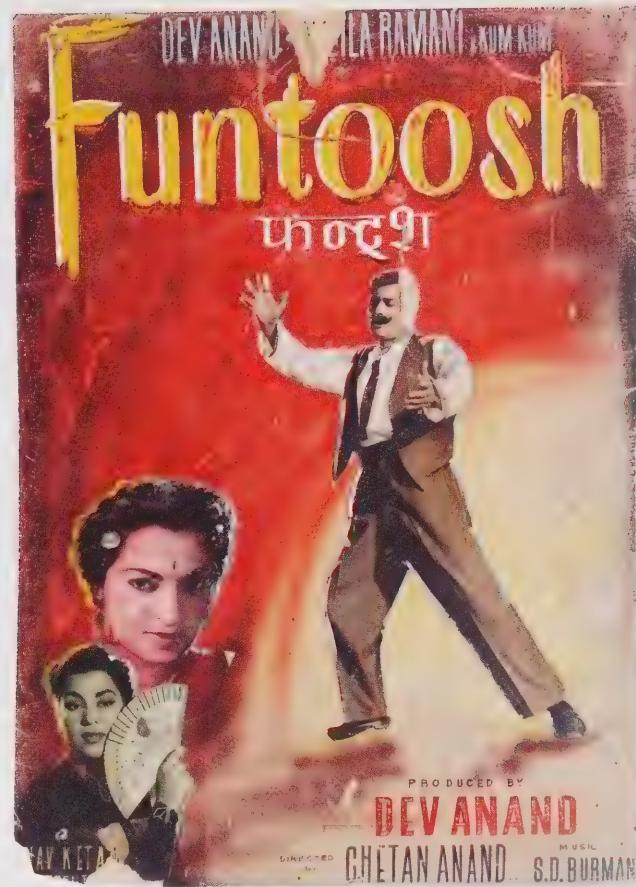
Who could forget when Raj and Simran (the hero and heroine, played by Shah Rukh Khan and Kajol) parted in a London train station thinking they'd never see each other again, only to meet once more in rural Punjab, India, in the middle of a field of yellow flowers? At first a confused Simran only hears Raj's disembodied voice in the wind, but then she sees him and runs into his arms, the camera giving a bird's-eye view of her white *dupatta* (scarf) trailing behind her like a bridal train (foreshadowing?), as they break into one of the best songs in the movie, *Tujhe dekha to yeh jaana sanam* (I saw you and I learned this, sweetheart). Or the last scene where Raj, realizing Simran's father won't consent to their marriage, is boarding a train to leave forever. On the platform, Simran's father grips Simran's wrist as she struggles to go with Raj. The camera cuts between the father and Raj. As they lock eyes the father recognizes Raj's pure heart and releases Simran's wrist.

Right: Showcard for *Funtoosh* (Carefree), unknown artist, Mumbai, India, 1956, 53 x 37.5 cm, tinted silver gelatin print and poster paint on textured board with hand-lettering. Courtesy The Hartwick Collection.

A surprised Simran realizes, at the same moment as the audience, that her father has given his consent. The rush of emotion and relief is shared between audience and Simran as she leaps onto the departing train to join Raj. Melodramatic, yes. But irresistible in its ability to sweep the audience up in the story. I was hooked.

DDLJ's overarching storyline is simple (as in most Bollywood films): boy and girl fall in love but girl is promised in marriage to someone else; a struggle between duty to family and individual desire ensues, and at the last moment when all seems lost they are able to be together with the blessing of the older generation. In many ways *DDLJ* is a universal story along the lines of *Romeo and Juliet* but with a happy ending. There is something about the intensity of the narrative in Bollywood movies—the expression of subtle and extreme emotions (conveyed through the flicker of an eye or a slight turn of the head), the numerous climactic moments, the last-minute twists, the switching locations, the lushness of the costumes and settings, the mix of long shots and close-ups, the memorable songs, and the universality of the characters—that elicits the strong emotional reaction, and yet it's not just the narrative itself but how it is *visualized*. It's in this heady mix of elements that the allure of Bollywood lies.

It is a formula that has endured. By the 1950s, commercial Hindi cinema had already been developing for almost half a century. India's Independence from British colonial rule in 1947 was coupled with the violence of Partition that gave birth to the separate nations of India and Pakistan, reshuffling the film industry and making Bombay (Mumbai) the centre of Hindi film production. Mythological and historical films played a role in fostering a sense of community within the new nation of India through their focus on a shared past. At the same time, films reflected the tension between tradition and modernity through portrayals of the harsh reality of city life contrasted with traditional village life.



BOLLYWOOD SHOWCARDS

Showcards from the 1950s capture these contrasts particularly well. The showcard for *Funtoosh* (1956, directed by Chetan Anand), for example, features the figure of a dancing Dev Anand making a theatrical gesture that at first glance seems clownish but at closer inspection is revealed as disturbing. This duality, reflected in the seemingly circus and horror-film style of the yellow title lettering, seems to convey both comedy and tragedy, giving the viewer a sense of the emotional twists and turns promised by the film.

The 1960s was a darker, more pessimistic period of crises over food and internal struggles for power over issues of language, politics, and the economy. In contrast, the film industry seemed to offer relief as colour film became more common and filmmakers focused on visual entertainment and spectacle. Blending song and dance with fight sequences developed into the classic "masala" film, a mix of genres that aimed to offer something for everyone and value for money. Showcards tried to capture this range individually as well as in series that were displayed in theatre lobbies or entrances.

At the same time, Western consumer culture was becoming much more visible in films as Western fashion and design began to influence costumes, sets, and poster design. Showcards of the 1960s tend to be more risqué than those of the previous decade. The showcard for *Ek Sapera, Ek Lutera* (1965, directed by Naresh Kumar) is particularly erotic, depicting couples in bed and a female figure with loose wet hair and bare shoulders as if just emerging from a bath. Though it was not previously unthinkable to show such images, film advertisements such as this did push at the boundaries of public morality.

Right: Showcard for *Ek Sapera, Ek Lutera* (One Snake Charmer, One Bandit), unknown artist, Mumbai, India, 1965, 45 x 57 cm, tinted silver gelatin print and poster paint on textured board with hand-lettering. Courtesy The Hartwick Collection.



Right: Showcard for *Payal ki Jhankaar* (The Tinkling of Anklets), Madhu, Mumbai, India, 1980, 37.5 x 63 cm. tinted silver gelatin print and poster paint on textured board with hand-lettering and cut-out title. Courtesy The Hartwick Collection.



In the 1970s, political events again influenced cinema.

The decade opened with a war between India and Pakistan, resulting in the formation of the separate nation of Bangladesh in 1971. The worldwide energy crisis that followed coincided with food shortages, increasing unemployment, and government corruption in India, which in turn led to the suspension of civil liberties by mid-decade. The result was a pervasive sense of public disillusionment with the state. This translated into the crime drama as a popular theme in Hindi commercial cinema, which gave rise to the strong, aggressive, and often flawed male action hero who was ready to avenge injustice—best known through roles played by Amitabh Bachchan in such films as *Zanjeer* (1973, directed by Prakash Mehra).

While most action stars were male, there were a few strong female roles as well. *Putli Bai* (1972, directed by Ashok Roy) featured a one-armed female bandit from a traditional legend. In the *Putli Bai* showcard, the words of the title are cleverly shaped by a cloud of gun smoke which separates two images: a more traditional female role and the tough yet beautiful title character. In true Bollywood form, where love conquers all, *Putli Bai* remains a gangster only until she is softened by love.

In similar fashion, *Garam-Masala* (1972, directed by Aspi Irani), is a film about a female gangster who avenges her sister's death. The pop art style of the showcard for this film (see opening page) reflects the influence of internationalism that began in the 1960s and continued into the 1970s.

During the 1980s, the cinema industry stagnated not just because of political and economic instability in India, where communal clashes resulted in bloodshed, but also in response to competition from colour television and video. The times were reflected in films that featured the angry young man and the morally suspect politician, but these themes were balanced by the kind of escapist films that often proliferate during difficult times—set in locations removed from everyday reality. *Payal ki Jhankaar* (1980, directed by Satyen Bose), for instance, is exactly this kind of escapist film (see showcard on the opening spread). It is a romance between two young lovers set in the spectacular mountains of Uttar Pradesh and featuring scenes of rural life with traditional dance and costumes. Mythologized in the colonial and nationalist periods as a place of authenticity and indigenous identity, the village is presented on the film's showcard as part of a fantasy landscape to which urban India could imagine escaping.



Above: Showcard for *Putli Bai*, unknown artist, Mumbai, India, 1972, 68 x 44 cm. tinted silver gelatin print and poster paint on textured board with screen-printed lettering. Courtesy The Hartwick Collection.

MORE ABOUT SHOWCARDS

Handmade showcards are unique works of art that combine multiple painting styles with photographic technology and expressive uses of colour, resulting in dramatic compositions. They were produced in sets and displayed in glass cases outside cinema theatres or in lobby areas. Showcards were the final lens through which an audience would contemplate a movie before actually seeing it. They are still produced today, but are designed on computers and digitally printed.

Right: Still from *So You Think You Can Dance Canada*, Bollywood Group Dance to song "Jhoom Barabar Jhoom," choreographed by Longines Fernandes. Episode 209, 2 September 2009. Courtesy CTV.

BOLLYWOOD GOES GLOBAL

Bollywood films were around when I was a young child in India, but they hovered at the fringes of my daily activities. They were something the grown-ups would watch, gathered around the TV together after dinner while my cousins and I played on the sidelines in our extended family household. After we migrated to the United States, I came to know Bollywood songs from the cassette tapes my father had recorded before leaving India. They would be playing in the background every morning as I got ready for school. Even though I don't know the movies, I still vividly remember the songs. In this way, Bollywood migrated along with me and many other families similar to ours in the 1960s and 1970s. My fragmentary experience of Bollywood, I think, is probably more the norm than an exception—an experience that has yet to be adequately acknowledged in the scholarship on Bollywood cinema. It is ironic, or perhaps a circumstance of history, that my (re)introduction to Bollywood as an adult was with *Dilwale Dulhania Le Jayenge*. It is one of the first of what are now called "NRI films," or non-resident Indian films, which feature a character who lives abroad, thus allowing the large Diaspora community to relate to the storyline.

DDLJ, which became one of Bollywood's biggest box-office hits of all time and is now the longest-running film in Indian cinema, recently celebrated a run of 800 continuous weeks (more than 15 years) at Mumbai's well-known Maratha Mandir cinema theatre.

This film marked the beginning of a trend that saw Bollywood "going global," with its films featuring ex-pat protagonists, an approach that would hold sway throughout the 1990s and 2000s. During those years, as economic reforms brought India as a nation into the global economy, Bollywood reached out to its Diaspora community as a viable and growing new audience. These same economic reforms brought new printing technology into India that replaced handmade showcards with slicker, computer-designed versions. As my generation came of age and Bollywood films began being released abroad to great success, the era of the hand-crafted showcard came to an end.

The establishment in 2000 of the Indian International Film Academy (IIFA) Awards, which makes its North American debut in Toronto this summer, cemented the connection between Bollywood and its global audience. In this regard, Bollywood may recently have reached a new phase. In the past 5 to 10 years, not only has Bollywood found new audiences in the West, but it has started to influence popular culture here as well. Since the Bollywood-inspired blockbuster *Slumdog Millionaire* (2008, directed by Danny Boyle) swept the Hollywood Academy Awards, the Indian film industry has been front and centre in the minds of the Western world. Bollywood-themed musicals have been



created for off-broadway stages in the UK and the US, and Bollywood dance has been incorporated into mainstream television shows such as *So You Think You Can Dance Canada*.

While one could see this as part of the globalization and thus homogenization of culture, that perspective is not quite accurate. Visual elements may travel across international and cultural boundaries, but homogenization doesn't seem to be a threat—the encoded meanings of Bollywood films and dance remain embedded in local Indian culture. At the same time, new meanings are forged as Bollywood encounters new audiences and the Bollywood industry changes from within as it anticipates their reaction.

Where Bollywood's globalization will lead is impossible to predict. In many ways the ROM's Bollywood showcard exhibition provides historical context for this process while itself being a product of the shifting tide.

These days, as the mother of a young child, I don't have time to keep up with the latest Bollywood releases. I know there is a group of new actors and actresses who are all the rage now, but I still have a soft spot for those films of the late 1990s featuring Shahrukh Khan and still play the songs from them on my iPod. I do, however, require all the students in my undergraduate South Asian art class at the University of Toronto to watch a Bollywood film and write a paper on it, analyzing its continuities and breaks with South Asia's visual past as a way to understand film as part of a historical context and as the serious form of cultural production that it is. In many ways, the ROM exhibition takes a fun topic and brings some seriousness to it. But, as I tell my students, that doesn't mean that the serious can't also be fun. o

Bollywood Cinema Showcards: Indian Film Art from the 1950s to the 1980s, on display at the ROM from June 11 to October 2, 2011, was organized to coincide with the Indian International Film Academy Awards in Toronto in June 2011 and marks the Year of India in Canada, as designated by bilateral treaty.

The 125 works on display in *Bollywood Cinema Showcards* trace the aesthetic and conceptual evolution of Bollywood advertising over a 40-year span. The majority of the showcards come from The Hartwick Collection, a private collection for which the ROM is pleased to present the North American debut. See page 9 for an interview with Angela Hartwick.

Bollywood Cinema Showcards is presented in conjunction with *Embellished Reality: Indian Painted Photographs*. Together the two shows offer a more than 100-year survey of the Indian practice of painting on photographic images.

Catalogues for both exhibits are available in the ROM Shop.



The Good The Bad & The Bollywood

Discovered by an agent at age 16 while vacationing in India, Canadian actor **Lisa Ray** juggles her work in the Indian film and modelling industries with Canadian film and TV assignments. Deepali Dewan, ROM curator of South Asian Arts and Culture, speaks with the movie star about the Bollywood film industry.

A CONVERSATION WITH LISA RAY

Deepali Dewan

Deepali Dewan: You have the unique perspective of participating in a number of film industries in India—Kollywood (Tamil) where you got your start, Tollywood (Bengali and Telugu), Bollywood (Hindi), and the alternative Indian film industry—as well as the Canadian film scene. What similarities and differences do you see among them?

Lisa Ray: There's a saying: there are good films, there are bad films, and then there are Bollywood films. Bollywood is a self-referencing phenomenon. While the typical ingredients in mainstream Bollywood films are song-and-dance numbers, nubile young heroines and macho heroes, and plots charged with lots of melodrama and family values, I believe that what makes a Bollywood film is the attitude. Bollywood films are full of confidence and unapologetic moxie. Their primary objective is to entertain—the concept of *paisa vasool* (something that's worth its price) comes to mind—and they go about this in such a focused manner that the audience is completely engaged. Even if they hate it, it's a type of engagement. Bollywood films are the original interactive entertainment—you're not expected to be a passive watcher.

Kollywood has something of the same element, but with a Chennai twist. If anything, their stars are even more revered. They have a habit of garlanding their movie stars on special occasions. The extravagance and idolatry is in interesting contrast to the relatively humble, down-to-earth lifestyle of most Tamilians—even the wealthy. I remember working on a Tollywood film and fighting only with the choreographer. The dance moves were like MTV on ajinamoto. The dance master would bellow: "Hee-pah! Hee-pah! Amma! Sharp-ah move-ah heep-ah!" referring to the movement of my unappetizingly slim hips, which while padded liberally still fell woefully short of the desirable ideal.

I could go on but basically, these film industries have their own unique grammar.

As far as Canadian cinema goes, there's an orderliness which is a contrast to Indian cinema, but by nature, all film sets are chaotic. I had moments of alienation when I first started working in Canadian film. The process felt more dry and less passionate than being on a Hindi film set where it was always a hive of activity. However, this Canadian method ultimately serves the performance and creative output much better. Perhaps another reason I felt lonely was that there are far fewer technicians at work on a Canadian film—for every person on a Canadian set, you'd find 5 on an Indian one. For the first while I missed how the assistants would hand you milky Indian tea, the heat, the smells of burning lights. But Canadian films managed to finish on schedule and the efficiency is impressive. It feels more like a job and less like a lifestyle—unlike actors' lives in India.

There's a movement of growing alternative cinema in India, which fascinates me. Working in independent,

alternative cinema anywhere in the world is rather thankless work but there's a passion that inflames the players on the set. I love that contemporary Indian cinema is turning the mirror onto itself to explore more provocative, uncomfortable themes.

At the end, cinema is cinema. You have a story you want to tell. Only the syntax is different.

DD: Any advantages or disadvantages as an artist in each?

LR: Many. The star system in Bollywood has no real equivalent in other parts of the world. Actors become shielded from reality and true public opinions. It's extremely seductive and glamorous. Who doesn't want to taste that level of fame?

Often this leads to creative stagnation and an inability to innovate. I left India to act abroad, since I was offered only mainstream Bollywood productions, but my heart was in smaller, more reality-based cinema. The Bollywood system had cast me as a starlet and it was

difficult to make my own authentic choices. However, star power can also be used to pave the way for new opportunities and creative expression, as in the case of Aamir Khan. He has used his influence to make the type of cinema he believes in.

In Western cinema, an artist will face an equal number of challenges as the business of cinema is so monetized by the studio system and other factors, but there's also an emphasis on the creative contributions in filmmaking.

DD: What attracted you to Bollywood and to continue working in India?

LR: I landed in Bollywood through sheer serendipity. I never wanted to be an actress, much less expected to find myself in Hindi cinema. However, I love India, and its commercial cinema is a kind of expression of the culture, though in a popular format. And shockingly, I made it big in India, so I like to go back and keep getting a dose of the country. I'm fortunate I can work in two different worlds.

DD: What are your thoughts on Bollywood going global?

LR: I'm not sure that the cinema is going global as much as the symbols and style are getting exposure across the world. Here, people point to *Slumdog Millionaire* as Bollywood's breakthrough moment, but it's not a Bollywood film. It's a film about Mumbai. Having said that, the Indian Diaspora is so large and influential, I guess we see a ripple effect on the global psyche. Bollywood is infiltrating!

DD: How does Bollywood tie into other Indian visual arts? Do you see a connection?

LR: There's a strong synergy. Traditional Indian motifs and choices in colour are one obvious example. It's a very visual medium and Bollywood plays that to the hilt.

DD: What distinguishes a Bollywood film?

LR: My guess is that it's the unabashed emotion. Again I say: there are good films, there are bad films, and then ... there are Bollywood films. ☩

I LOVE INDIA, AND ITS COMMERCIAL CINEMA IS A KIND OF EXPRESSION OF THE CULTURE, THOUGH IN A POPULAR FORMAT

THE SACRED LIFE OF WATER IN SOUTH ASIA

BY ROOPA KANAL

Hinduism

THIS SPLENDID PAINTING OF VISHNU sleeping on the Cosmic Ocean portrays a Hindu creation story. Here, water symbolizes the abundance of possibilities and the beginning of existence. Vishnu reclines on the thousand-headed serpent, Ananta, as he drifts on the Cosmic Ocean between the *yugas*, or cycles of time. Ananta, whose heads hold up the world, represents eternity and infinite creation. The Creator god Brahma, who emerges from Vishnu's navel seated in a lotus, will create the world. Nearby, creatures are churned up as the ocean is created—the horse represents the divine physician, a symbol of health, and other celestials play musical instruments. Vishnu's body is the substance of creation, and the water the primordial beginning of all creatures.

The symbols in this myth also refer to the spiritual journey of human beings. The mind is compared to the ocean, and waves represent thoughts and emotions. Eternal life is achieved through calming the thoughts and emotions, practising an austere lifestyle, and accomplishing stillness of mind.



Left: Vishnu sleeping on the Cosmic Ocean, before time and creation.

Islam



Left: Painting of the Taj Mahal, showing robust gardens designed with four intersecting waterways, the Rivers of Paradise, 19th–20th century.

IN ISLAM, EXPRESSIONS OF THE DIVINE CAN BE FOUND IN GARDENS, which are considered physical representations of paradise. This depiction of the Taj Mahal, with its lush green gardens in front, evokes this spiritual concept. Traditional Islamic gardens are divided by four waterways. *Char bagh*, or the “four gardens,” are created by intersecting canals that irrigate the land. Representing the four Rivers of Paradise mentioned in the Holy Qur'an, these canals were seen by the Prophet Muhammed during his miraculous ascent to heaven. The paradise garden is a place of contemplation. In an arid land, water brings life, and the flowing waters beneath the garden provide coolness and calm in a warm location.

Buddhism



Left: Maitreya holding the flask of amrita. Gandhara, 2nd–3rd century CE.

IN BUDDHISM, WATER HAS SEVERAL SYMBOLIC MEANINGS and is a part of many rituals. The water vessel used in several Buddhist rituals is significant; the action of dispersing water symbolizes blessing and purification. Maitreya is a Bodhisattva, or Future Buddha, who resides in the Tushita Heaven to help disciples attain spiritual purity and reach nirvana. A defining feature of Maitreya is the water pot he holds in his left hand. Over time, the belief evolved that the water in Maitreya's pot was used to wash the mouth. This ritual was one of purification, providing the devotee with pure speech, a necessity on the path to reach enlightenment. The water pot is also believed to contain *amrita*, the nectar of life—a symbol of the spiritual liberation the Bodhisattva brings. o

PURIFYING, LIFE-GIVING, SUSTAINING.

It's these characteristics that have led cultures around the world to regard water as sacred. Whether as a deity, in myth, or in ritual, water has inspired many forms of reverence. The different peoples who migrated to South Asia brought with them diverse beliefs and religions—**Hinduism, Islam, and Buddhism**—each of which has unique visual expressions of water's sacred nature.



SUSAN'S LEGACY

An adventurer who loved to wander the ROM

Susan Greenberg was a passionate world traveller with an excitement and enthusiasm for arts and culture, including a fascination with ceramics and archaeology. The Royal Ontario Museum (ROM) played an important role throughout her life, and in 1997, she joined us as a dedicated volunteer, helping out in the ROM Reproductions Shop on Saturdays and donating her time and energy during special exhibitions and March Break. Earlier this year, the Susan Joan Greenberg Fund was established to support acquisitions and collections care at the ROM. Her generosity and passion for the ROM live on in her legacy gift, helping to ensure that future generations experience the wonder of natural history and world cultures at the ROM.

CREATE A LEGACY OF WONDER AND DISCOVERY THROUGH A GIFT IN YOUR WILL. ASK US HOW.

Contact Scott Forfar at scottf@rom.on.ca or 416.586.8012, or visit www.rom.on.ca/giftplanning

Backyard Biodiversity

Life in Crisis: Schad Gallery of Biodiversity





Another Day at the Office

Searching for herpetological species in the jungles of Vietnam

BY BOB MURPHY

We climbed an 800-metre elevation up an old dirt track and then descended 800 metres down a steep jungle slip-and-slide in the midst of driving rain... we being a group of 20—biologists, students, and our porters. Along the way we cooked lunch: rice and pork. I never asked myself why I was doing this. After all, I was just getting to my “other” office, this time deep into the A Shau Valley region of central Vietnam. The night before setting out we had seen the infamous “Hamburger Hill” from the local outdoor market.

This other office of mine was located in a small strip of treeless turf surrounded by bamboo and tall grasses. After arriving in late afternoon, our cook prepared dinner: the same meal of rice and pork, one we would have almost every day over the course of a month for breakfast, lunch, and dinner. funnelled through bamboo pipes, water came untreated from the local stream. My ephemeral office was a former war zone and our camp had no trees because some 40 years earlier it had been stripped bare by that destructive defoliant, Agent Orange.

The night found us getting down to work. We headed out with flashlights to explore nearby rivers and forest trails. Clad in \$1.50 Vietnamese plastic shoes and leech socks to ward off the terrestrial species, we nearly stepped on an unexploded 105mm artillery shell. Hmmmm. Give me a snake any day; I do *not* like unexploded ordnance.

The next evening I got exactly what I'd asked for, an ophidiophage's worst nightmare. Preparing to leave camp for the usual 6-hour evening stroll in the jungle, I felt something slithering across my feet. Aha! My flashlight revealed a gift from the gods. A nearly metre-long *Protobothrops mucrosquamatus* was hurriedly making its way to my sleeping area, only to get stuck in the mosquito net next to my bed. I kid you not. This large ground-living viper had fangs nearly 2 cm long, more than a bit of attitude, and enough powerful venom to put all of us happy campers into a world of hurt. “Hey, Sang, bring me a snake stick, please... and hurry.” That snake in a bag was better than three in the bush! That was just the start to a great evening of exploration.

Later we scaled a waterfall—5 metres straight up—and found ourselves in a fairly pristine area. It held a herpetological motherlode. There we found new species of frogs, including a tiny one no larger than a fingernail, and a legless skink.

Now all we had to do was find a way to get back down....○

BOB MURPHY is senior curator of herpetology in the ROM's Department of Natural History.



Left: Adult female of a new as yet unnamed species of frog.

Gilded Confection

The land that brought us Bollywood also devised a dessert that dazzles with opulence

BY JAMES CHATTO



Left: Mughal Emperor Jahangir, 1605–1627, from a late Mughal album formerly in the Duke of Marlborough Collection. Late 18th century.

Oh, the glamour of Bollywood! The unabashed fantastical folderol! As if life could be like that, leaping into a song-and-dance spectacular at the drop of a hat, so full of romance and melodrama, of colour and glitter, the lavish, escapist, tongue-in-cheek nonsense of India's tinsel town. I find the same over-the-top attitude in Indian sweets, those sticky fancies of condensed milk and flour, rosewater, pistachio, and cardamom, dyed every colour of the rainbow. The gaudiest of all are the *barfi*, which the confectioner finishes by applying *vark*—real silver or gold leaf—the rich man's ultimate garnish.

There's something appalling about the idea of literally eating treasure—like lighting a cigar with a hundred-dollar bill. At the same time, the act has a certain magnificence. And *vark* is beaten so very thin (the metal laid between papers inside a leather bag and then pounded with mallets) that the actual cost is not so very high. You or I could buy a dozen sheets of silver (*chandi*) *vark* from a specialty store in Thorncliffe or Brampton for around \$20. The gold (*sona*) version is harder to find but not much more expensive.

So it was less the extravagance than the visual splendour of gilded sweets or *sheermal* flatbread or even *paan* (aromatic whole spices folded in a betel leaf) that amused the jaded eye of the maharajahs in whose courts the practice evolved. Medieval European kings also gilded their pastries and pies but in a more metaphorical way, using beaten egg yolk and saffron. It tasted much better, cost almost as much, but wasn't as shiny as actual metal.

Here I should confess that I often turned to *vark* in my youth when giving a dinner party and wanting to add a bit of dazzle to dessert. I learned how hard it is to use—accidentally exhale as you're trying to lay it onto the surface of the food and the metal crinkles and floats away. I also found out that some people fear eating it. It's true that gold or silver salts can be toxic, and ingesting large amounts of colloidal silver (a liquid containing microscopic particles of silver) can cause argyria, turning your skin as blue as Lord Krishna's. But *vark* is so pure and so insubstantial that it passes unnoticed through the body.

For the most irresponsible act of treasure-eating bravado we must look not to India, but to Egypt and the night when Cleopatra took a pearl worth ten million sesterces (about \$C 35 million today) and dropped it into a bowl of wine vinegar. It fizzed, it dissolved, and she drank it—all to astonish her Roman dinner guests. The calcium carbonate in the pearl made the vinegar more palatable but it was an expensive chemistry lesson. No doubt her eyes met Mark Antony's as she raised the bowl to her lips—magistry of pearl (nacre dissolved in acid) was renowned as an aphrodisiac.

I'm not sure if Bollywood has ever done a version of Antony and Cleopatra though the story has all the requisite spectacle, plot twists, and epic romance. Talking of which, chef Ted Corrado of the ROM's own c5 restaurant used *vark* to garnish the sweet course on this year's Valentine's Day menu. I don't believe the servers and busboys burst into poorly dubbed song as they brought it to table, nor were diners whisked en masse to Kashmir for a dance number with a cast of thousands. But the gold leaf glistened as seductively as ever up there in the crown of the Crystal—as fanciful, glamorous and eye-catching as anything on the silver screen. o

JAMES CHATTO is a Toronto-based food writer and the editor of *harry* magazine.

Try these sumptuous Indian offerings at c5
Sunchoke pakoras with coriander and mint yogurt, mustard seed, and onion chutney (\$9); grilled naan, lamb confit, Makhna sauce, and charred eggplant (\$22).

Bringing in the Great Outdoors

Entertain with Mother Nature in mind

BY DENISE DIAS

Summertime is here and the living is easy. Warm weather has everyone spending more time outside—weekend camping trips, picnics in the park, dinners *alfresco*. It's the season to really enjoy the outdoors. Take cues from the natural world with organic materials like wood, rocks, and shells to fill your space with nature's bounty.

Keep your eyes peeled for new home décor items and accessories hitting store shelves throughout the summer, and shop the entire collection on June 10, 11, and 12 during our Friends & Family Weekend Sale. ROM Members enjoy 20% off the regular price of merchandise in all ROM stores! o

DENISE DIAS manages communications for the ROM Governors Office. She has contributed to *Toronto Life*'s style section and the *Toronto Star*'s living section.

SHELL PLATES

Add some elegance and seasonal shimmer to your table with these decorative pearllescent plates. **\$19.99 each.** **ROM Member price \$17.99.**

Why we love them! They're handcrafted from Capiz shells found in the coastal waters of the Philippines.



BEACHSTONE PLACEMAT

Bring a piece of the seashore closer to home with this playful placemat made from a colourful collage of beach stones. **\$19.99 each.**

ROM Member price \$17.99.

Why we love it! It's kid-friendly and perfect for backyard entertaining.

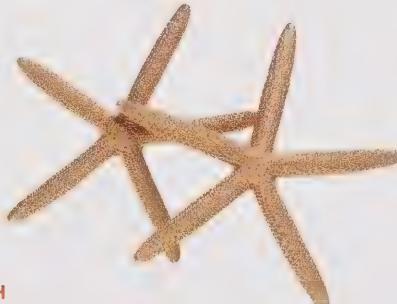
STARFISH

Scatter these lovely golden treasures throughout your home for a breezy, beachy look.

\$7.99 each.

ROM Member price \$7.19.

Why we love them! These little ornaments instantly add a serene feeling to any bathroom.



SHELL STOPPER

This shell-tipped wine-bottle stopper by LSArts will keep you sipping in style at your next BBQ party. **\$14.99 each.**

ROM Member price \$13.49.

Why we love it! It makes a great hostess gift.



DRIFTWOOD VASE

This striking wooden vase crafted from pieces of delicate driftwood will add a touch of rustic charm to any tabletop or front entrance.

\$129.99 each.

ROM Member price \$116.99.

Why we love it! It can be perfectly paired with bamboo or leafy grass.



SCANDINAVIAN CARAFE

This simple and stylish carafe from the Design Stockholm House is perfect for serving wine or an infused water refreshment. **\$99.99 each.**

ROM Member price \$89.99.

Why we love it! It's designed by Swedish artist Nina Jobs, known for her simplicity and clear-cut relationship with nature.



PETRIFIED WOOD

Petrify—from the Greek root petro, meaning "rock" or "stone," means, literally, to turn into stone. These pretty wood stumps, though petrified, retain their original appearance. **\$44.99 each.**

ROM Member price \$40.49.

Why we love them! They're great conversation pieces and accessories for your home or office.



All items listed on this page are available at the ROM Museum Store.

Store Hours: 10 am to 6:30 pm, except Friday 10 am to 10 pm

Kids Store: Monday to Sunday, 10 am to 5 pm, except Friday 10 am to 9 pm. Check out our online boutique at store.rom.on.ca

FOR OUR members

The latest offers and information

NEWS / EVENTS / SUPPORT / PROGRAMS / TRAVEL / SPONSORSHIP



ROM MEMBERS' MESSAGE

Return of the Preview

And the Benefits of Going "E"



"Whiskey is for drinking, water is for fighting over!" This quote attributed to Mark Twain is one of my favourites featured in the ROM's new blockbuster, *Water: The Exhibition*. It's whimsical yet serious—just like the exhibition. Where else can you see the live-action effects of a dam on a river, examine the teeth of a lamprey eel, and walk through a wall of fog all in one room!

For the first time in many years, Members were invited to preview the exhibition before it opened to the public. It was great to see more than 1,100 Members of all ages on March 4, experiencing the exhibition and witnessing some of the behind-the-scenes work that goes into putting on a show like this. The event was such a success that we will continue the Member previews for *Bollywood Cinema Showcards* in the ICC on June 10, for our new galleries of Rome on June 30, and for *Maya: Secrets of Their Ancient World* in November. Do not miss these great opportunities!

In the spirit of Water and its message of conservation, the membership office is reaffirming its commitment to being environmentally

responsible. Toward that effort, we are encouraging all our Members to provide us with their e-mail address, which will allow us to reduce the amount of paper we use. As an added incentive, those who send their e-mail address will receive our enlightening Members' e-newsletter and other information regarding up-to-the-minute goings-on at the ROM. We've recently added "Curators' News," exclusive to our Members' e-newsletter. A new story every month features one of the exciting field projects our ROM curators are working on around the globe. If you are interested in hearing about a specific area or if there's a question you would like answered, let us know and we will do our best to interview the appropriate ROM curator.

If your membership was up for renewal in the early part of this year and we don't have your e-mail address, you may be wondering why you have not heard from us. We are in the midst of setting up a new direct mail system, which in the long run will serve us all better, but the changeover has resulted in a few delays. Never fear—we will be in touch shortly. In the meantime, the easiest way to renew is online. Just visit rom.on.ca/members and follow the prompts. Or, if you happen to be in the area, our front desk staff will also be happy to help you—and while you are here, don't miss the opportunity to see wonderful Water.

MEMBER PREVIEWS



TWO EXCLUSIVE MEMBER PREVIEWS

FRIDAY, JUNE 10, 2011

**BOLLYWOOD CINEMA SHOWCARDS:
INDIAN FILM ART FROM THE
1950s TO THE 1980s.**

THURSDAY, JUNE 30, 2011

**ROM'S NEWEST SUITE OF
GALLERIES. SEE BELOW AND
PAGE 39 FOR DETAILS.**

BE AMONG THE FIRST

**TO VISIT BOLLYWOOD CINEMA
SHOWCARDS: INDIAN FILM ART
FROM THE 1950s TO THE 1980s
AND THE ROM'S FOUR
NEWEST GALLERIES.**

No registration is required. For more information: [w rom.on.ca/whatson](http://rom.on.ca/whatson) or p 416.586.5700.

MEMBER INFORMATION

MUSEUM MEMBERSHIP RATES

Individual: 1 year \$97; 2 years \$172
Family/Dual: 1 year \$149; 2 years \$269

Non-Resident: 1 year \$102; 2 years \$183

Student: \$54

Explorers: \$15 (in addition to ROM Membership)

Curators' Circle: \$189

Museum Circle: \$323

Director's Circle: \$626

Young Patrons' Circle: \$600+

Royal Patrons' Circle: \$1,500+

TELEPHONE NUMBERS

Membership Services: 416.586.5700

Switchboard: 416.586.8000

RPC and YPC: 416.586.5842

Bell Relay Service: 711

School Groups: 416.586.5801

Museum Volunteers: 416.586.5513

ROM Museum Store: 416.586.5766

c5 Restaurant/Lounge Members

Reservation Line: 416.586.8095

Donations: 416.586.5660

Membership:

416.586.5700

membership@rom.on.ca

rom.on.ca/members

MARTHA HENDERSON

HEAD OF MEMBERSHIP AND SALES

Attention Members: Your privacy is important to us. The Royal Ontario Museum (ROM) and the ROM Governors (the ROM's charitable foundation) share a special relationship and you may receive additional information from each. If you do not wish to receive it, contact membership@rom.on.ca or call 416.586.5700.

Occasionally, we make our list of supporters available to other carefully screened cultural organizations and selected groups that may be of interest to you. Please understand that by allowing us to exchange your name, you are helping us support the ROM's education and research mandates. If you prefer not to have your name exchanged, please contact us at membership@rom.on.ca or at 416.586.5700.

The ROM Membership Department operates a telemarketing office. Should you prefer not to be contacted by telephone, please contact us at the e-mail address or phone number listed above and we will have your number removed from our list.

NEWS & PROGRAMS

Reciprocal Days

Gardiner Museum 2-for-1 Admission

ROM Members are entitled to receive 2-for-1 admission at the Gardiner Museum plus a 10% discount at the Gardiner Shop—simply present your valid ROM membership card.

Orchestra Toronto

Special Subscription Offer

Offer valid until July 15, 2011

Join Orchestra Toronto for an exciting 2011–2012 season of VOICES: From Mozart and Prokofiev to Beethoven's Symphony No. 9.

Exclusively for ROM Members: \$145 adults, \$125 seniors, and \$50 children for a five-concert subscription—a savings of 10%.

For information: p 416.467.7142 or e otoronto@on.aibn.com.

For a detailed program: w orchestratoronto.ca.

PROMO CODE: ROM Member



Last Chance for Water: The Exhibition

CLOSING SEPTEMBER 5, 2011

ROM Members receive unlimited free admission to Water: The Exhibition. Member tickets may be reserved online or at the ROM membership desk. Members wishing to book tickets during peak times may do so at rom.on.ca/water. Don't miss out.

c5 Special Offer

ROM Members who sign up for Green Gastronomy are invited to participate in a special pre-reception and meet & greet with the featured chef and suppliers. Members also receive the usual 10% discount on food and non-alcoholic beverages.

c5, ROM, and OceanWise partner for Green Gastronomy with featured chef Rob Clarke of Vancouver; fisherman Steve Johansen; and winemakers from select BC boutique wineries.

June 23, 2011

Regular price: \$85 (menu, tax & gratuities included) \$125 (menu, paired wines, taxes & gratuities included). For information, call 416.586.8095 or 416.586.7924.



Bring your Troop to the ROM!

Take part in specially designed activities for Scouts and Guides to earn your troop a unique ROM badge. For more information: p 416.586.5801 (ext 2) or e groupsales@rom.on.ca.

Two Previews for ROM Members

Bollywood Cinema

Showcards: Indian Film Art from the 1950s to the 1980s

Friday, June 10, 2011

10 am to 8:30 pm

ROM Members are invited to an exclusive preview of this exhibition—a showcase of original vintage Bollywood cinema artwork. The exhibition will coincide with the International Indian Film Academy Awards in Toronto on June 25th.



Bollywood Cinema Showcards: Indian Film Art from the 1950s to the 1980s and Embellished Reality: Indian Painted Photographs have been made possible through funding provided by the Government of Ontario.

New Galleries of Ancient Rome, Byzantium, and Nubia

Thursday, June 30, 2011

10 am to 5:30 pm

The ROM is excited to announce its newest suite of galleries. Join us for this exclusive member preview and be among the first to visit the new Eaton Gallery of Rome, including the Bratty Exhibit of Etruria; the Joey and Toby Tanenbaum Gallery of Byzantium; the Joey and Toby Tanenbaum Gallery of Rome and the Near East; and the Galleries of Africa: Nubia.

Both previews are free and exclusive to ROM Members. No registration is required. For further information: p 416.586.5700 or e membership@rom.on.ca



Five Canadian Museums and Art Galleries

Free General Admission

As part of a reciprocal arrangement, ROM Members can enjoy free general admission to the Glenbow Museum, the Kamloops Art Gallery, the McCord Museum of Canadian History, the Montreal Museum of Fine Arts, and the Vancouver Art Gallery.

To receive free admission, valid ROM membership card(s) and ID must be presented upon arrival. Admission does not include guests, entrance to blockbuster exhibitions, or ticketed programs and events.



Weekend Sale

AT THE ROM MUSEUM STORE

June 10, 11, 12, 2011

For the weekend of June 10 through 12, ROM Members receive 20% off the regular price of merchandise in all ROM stores. It's a great opportunity to purchase specialty items associated with Water: The Exhibition—home decor, garden accessories and decor, jewellery, apparel, and much more.

For Our Members

NEWS & PROGRAMS, continued

Programs

Connecting Mix Mingle Think

Happiness is...

In the West, Happiness (with a capital "H") is thought of as a goal state to be achieved, often at great cost. Based on research from his laboratory, Speaker Adam Anderson proposes that happiness is a brain state selected by evolution to support exploratory thinking and behaviour.

Speaker: Adam Anderson, associate professor of psychology, University of Toronto, holds the research chair in Affective Neuroscience.

Friday, July 15, 7 to 9:30 pm

Advance tickets: \$45 general public, \$40 ROM Members. At the door: \$50/\$45
Call 416.586.5797.



Director's Signature Lecture

Collapse: How Societies Choose to Fail or Succeed

The ruined cities, temples, and statues of history's great, vanished societies are sources of endless romantic mysteries. They also represent social collapses that were due in part to the types of environmental problems that beset us today. Yet many societies facing similar problems do not collapse. What makes certain ones especially vulnerable and what can we learn from their fates?

Speaker: Jared Diamond, professor of geography at UCLA and author of the Pulitzer Prize-winning *Guns,*

Germs and Steel as well as *Collapse* has received a MacArthur Genius Grant and the National Medal of Science, America's highest civilian science award.

Tuesday, November 1, 7 to 8:30 pm

Followed by a Q&A and book signing of *Collapse*. \$29/ROM Members \$26

Distinguished Lecture Series

Lectures take place in the Signy and Cléophée Eaton Théâtre and are followed by a Q&A.

Admission cost per lecture:

\$19 general public/\$17 ROM Members

The Ancient Maya: Telling the Story

Justin Jennings is lead curator of the ROM's exhibition, *Maya: Secrets of Their Ancient World*.

Mayan Discoveries at Lamanai

Elizabeth Graham is a senior lecturer in Mesoamerican Archaeology at the University College London and has excavated in Belize since 1973. She is a co-director of the Lamanai Archaeological Project.

Reconsidering Ideas about Early Maya Political Organization

Helen R. Haines, director of the Ka'Kabish Archaeological Research Project in North-Central Belize, is a research associate at the Archaeological Research Centre and teaches at Trent University and the University of Toronto at Mississauga.

Three additional lectures are yet to be announced. For details, check rom.on.ca/programs.



ROM Friends

Friends of Textiles and Costume Event

Textile Conservation in the Gallery

Friday, June 17, 2011, 12:30 pm

The second of a two-part series on textile conservation. Conservator Shirley Ellis presents a lecture and then leads a tour of the gallery with ROM docents. A brown bag lunch is recommended.

Exclusively for FTC members. Free. To register: w rom.on.ca/whatson c 416.586.5700.

What are ROM Friends?

Friends are a variety of affiliate groups available only to ROM Members. Each group offers extras beyond ROM membership. Cost: \$57 per group per year. For details: w rom.on.ca/friends or p 416.586.5700.

Have you given us your e-mail?

Don't miss out on last-minute updates about special offers and events. Contact membership@rom.on.ca and let us know if you'd like to receive our exclusive eNewsletter.

Your privacy is important. We will not share your e-mail address with any other organization. You may cancel at any time.

Stay in the Know at the Members Info Centre

Drop by our desk in the front lobby for the latest on membership events, programs, and special offers.

New Visitor Policy

Prepare for your ROM visit by consulting the Museum's Visitor Policy at w rom.on.ca/visit/policies.php.

Left: Vista of palace, archaeological site of Palenque, Chiapas, Mexico.

Present the world premiere of

TAJ

MONUMENTAL LOVE AND SHATTERED DREAMS
... WAS IT WORTH IT?

Artistic director, Lata Pada, takes you to 17th-century Mughal India in a 90-minute, multimedia, dance-theatre production starring renowned Bollywood actor Kabir Bedi and Canada's celebrated Lisa Ray, supported by an international creative team of award-winning artists and dancers.

Playscript John Murrell

Direction Tom Diamond

LUMINATO FESTIVAL

Fleck Dance Theatre
Harbourfront Centre,
Toronto

Tickets:

Luminato Box Office
416.368.4849 (4TIX)
or www.luminato.com

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- Year of India 2011



ROMTRAVEL

Russia

A TALE OF TWO CITIES

A place of profound contradictions, Russia is a land where the reality of revolutions, famine, purges, and war contrasts with the glamour of music, literature, art, dance, and architecture. Its two major cities are jewel boxes of culture and history.

Moscow began as a small outpost on the Moskva River in 1147 and became the capital of the Russian Empire in 1460, a role it continued to play until the early 1700s. Again Russia's centre of politics, culture, and industry today, this city is home to the 70-acre Kremlin, the walls of which enclose beautiful palaces, onion-domed churches, and the Armoury Museum with its incredible collection of Fabergé eggs, royal crowns, and other regalia. The adjoining Red Square houses what is perhaps Russia's most recognizable sight: St. Basil's Cathedral.

Built by Peter the Great, pastel-coloured St. Petersburg rose from a swamp to become the grandest city in Europe. From 1712 to 1917 it was the empire's capital. Here is found the fabulous Hermitage Museum (housed within Catherine the Great's Winter Palace), renowned for its vast collection of objects and art from around the world and its lavish exterior and interior architecture.

Embellished palaces abound in and around St. Petersburg, but one of the most grand is Peterhof, Peter the Great's summer residence. Influenced by Versailles, the spectacular gardens and 144 fountains are set amidst 300 acres of land. The Catherine



Palace (named for Peter's wife), a Rastrelli blue-and-gold baroque masterpiece, contains the breathtaking Amber Room, whose walls (replaced after they went missing during WW II) are panelled in pure amber.

Join ROMtravel to visit the land where the czars once reigned. Throughout the tour—during which we'll visit the well-preserved centres of 12th- and 13th-century Old Russian architecture, Suzdal and Vladimir—expert insights will be provided by Robert Johnson, professor of Imperial Russian and Soviet History at the University of Toronto.



> May 4–16, 2012

**\$8,165 (excludes international flights,
includes internal flights)**

**For further information, contact ROMtravel:
p 416.586.8034, e travel@rom.on.ca, or
w rom.on.ca/programs/rom_travel.**

Upcoming trips

China: A Silk Road Adventure

October 8–26, 2011

New Orleans October 21–26, 2011

Maya Civilization

January 27–February 9, 2012

India February 16–March 4, 2012

The Dalmatian Coast and Venice

May 5–20, 2012

Santa Fe, New Mexico

September 2012

Turkey October 2012

For Our Members

EVENTS

A Wild Time at the ROM

On March 26, 2011, the ROM hosted one of the most vibrant fundraising events of the year, PROM: Into the Wild, in celebration of Earth's beautiful biodiversity and the ROM's natural history collections. Camouflaged in magnificent prints and feathered masks, hundreds of Young Patrons' Circle (YPC) members and guests unleashed the party animal within and danced the night away in a safari-styled museum.

A roaring special thanks to the herd of sponsors, patrons, and volunteers for their generous support of PROM: Into the Wild, presented by BCBGMAXAZRIA. Be sure to stay tuned for upcoming information on next year's seventh annual PROM.

PRESENTING SPONSOR BCBGMAXAZRIA

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FRAGRANCE SPONSOR GIVENCHY

MEDIA SPONSOR TORONTO LIFE

rom *Into the Wild*
presented by BCBGMAXAZRIA

UPCOMING EVENT

The ROM's Signature Guessing Game Gets Better

The ROM's trademarked **guessing game**, Fact? or Fiction? will be back on October 18, 2011, and it'll be better than ever! Scorecards in hand, guests will match wits with 15 pairs of devious curators to determine the true nature or purpose of mysterious artifacts from the ROM's vaults. For this year's 15th-anniversary edition, we are introducing two special new event features. Guests can now go head-to-head with grade-school students, and even compete with one another in teams of 10!

A luxury grand prize is on the line for players, but the real winners are the ROM curatorial staff—all event proceeds support the ROM Research Fund, a primary source of funding for critical curatorial research. For more information and to purchase tickets, visit rom.on.ca/factorfiction.

March 26, 2011

PROM: Into the Wild



October 18, 2011

Fact? or Fiction?



FACT
OR
FICTION?

FROM THE rom governors

A Special Message from the Chairman of the ROM Board of Governors

BEGINNING A NEW CHAPTER



As we enter a blossoming summer season, we also embark on an exciting new chapter in our ROM Governors office. We are thrilled to welcome Dianne Lister as the new president and executive director of the ROM Governors. As a lawyer and seasoned philanthropist, Ms Lister has had many successful years of leadership and fundraising experience in the fields of health care and education. We are truly glad to have her on board and are looking forward to reaching new heights of success under her professional guidance.

Our current blockbuster show, *Water: The Exhibition*, presented by the RBC Blue Water Project, is continuing to make a big summer splash. Live animals and interactive displays are engaging visitors of all ages as they learn about this precious resource and our delicate planet. For an in-depth, thought-provoking look at water and water conservation, we introduced *Water: The Forum*, a series of compelling lectures and debates sparking lively discussion.

During these hot summer months, we're also debuting four new galleries at the ROM, including the Eaton Gallery of Rome, the Galleries of Africa: Nubia, the Joey and Toby Tanenbaum Gallery of Byzantium, and the Joey and Toby Tanenbaum Gallery of Rome and the Near East. These galleries will showcase some of the Museum's most valuable treasures in new and innovative ways, creating narratives that tell important stories about influential eras in world history. Come and see the new galleries and delve into an exploration of powerful past

empires and learn about the ROM's fascinating collection of classical antiquities and ancient art.

On behalf of the ROM and the ROM Governors, I would personally like to thank our many generous donors, sponsors, patrons, and volunteers for their tremendous support of our new galleries, exhibitions, programs, and events. Your passion for the ROM is infectious and greatly appreciated.

Looking ahead to the fall season, planning for our signature fundraising events is already underway. Culture Shock takes place on September 28, 2011, while our annual favourite, Fact? or Fiction?, will be back on October 18, 2011, with an exciting new twist we're sure you'll enjoy.

BOB FARQUHARSON
CHAIR, ROM BOARD OF GOVERNORS

P.S. It's a perfect time to become a patron! Join the Young Patrons' Circle (YPC) or the Royal Patrons' Circle (RPC) this month to attend an exclusive patron preview on June 29, 2011, of the new ROM galleries opening in July! Visit rom.on.ca/ypc or rom.on.ca/rpc for more information.



Left: Brad Hubley takes YPC Patrons behind the scenes in Entomology.

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SUPPORT

Royal Patrons' Circle Gifts

THEY'RE EVERYWHERE IN THE MUSEUM

Royal Patrons' Circle (RPC) Members contribute more than \$1 million annually in unrestricted philanthropic gifts for the ROM's highest priorities. Gifts of this type are some of the most important donations to any institution as they are used to fund the most critical needs. From accessibility and education to research and gallery development, RPC supports these and other areas, contributing directly to the life of the Museum, ensuring the ROM's sustainability and helping to maintain its reputation as a world-class institution.

For an amazing 26 years, RPC Members have been dedicated contributors to the ROM's growth and stability. RPC gifts are found everywhere in the Museum and can be seen by every visitor. In appreciation, the Museum celebrates its major accomplishments at exclusive events with these long-standing donors, including the June 29, 2011, preview of these four new and renovated permanent ROM galleries: the Joey and Toby Tanenbaum Gallery of Byzantium, the Joey and Toby Tanenbaum Gallery of Rome and the Near East, the Eaton Gallery of Rome, and the Galleries of Africa: Nubia.

RPC Members enjoy substantial tax receipts, transferable membership cards (only for RPC), unlimited ROM admission, exclusive RPC events, and much more.

They are at the heart of the ROM.

For information or to join RPC, please contact: w rom.on.ca/rpc, e rpc@rom.on.ca, or p 416.586.5556.



Young Patrons' Circle Research Fund

MAKING CURATORIAL DREAMS COME TRUE

To make a distinct impact at the ROM, one they could call their own, members of the Young Patrons' Circle (YPC) decided to collectively support the core work of Canada's leading research museum with the establishment of the YPC Research Fund. Now, a portion of every YPC gift is directed to support a new ROM curatorial research project each year. Projects are selected in an expert peer-review process.

Congratulations to Dr. Sarah Fee, the first YPC Research Fund recipient. She presented an outline of her project to 160 Patrons and guests at the inaugural YPC Discovery Night on April 5, 2011, and likened her on-stage acceptance to "the Academy Awards of research!" Thanks to YPC Patrons, Dr. Fee is now able to make a curatorial dream come true with a trip to study the trade of the Muscat cloth of Oman, Arabian silks made for the East African market. Her work will form the basis of a future ROM exhibit!

Discovery Night also featured fascinating presentations by ROM experts Heidi Sobol and Dr. Justin Jennings, culminating in a celebration in the James and Louise Temerty Galleries of the Age of Dinosaurs and the Reed Gallery of the Age of Mammals.

YPC Patrons enjoy access to 15 exclusive events each year, advance notification of stellar ROM programs, tax receipts, unlimited ROM admission, and more.

It's the adventurous side of the ROM! For information or to join YPC, please contact w rom.on.ca/ypc, e ypc@rom.on.ca, or p 416.586.8003.

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Bollywood Dream



CIBC SPONSORS NEW ROM EXHIBITION

Nowhere is the colour and drama of Bollywood movies captured more vividly than in the original hand-painted photo-collage showcards for the films. While the 2011 International Indian Film Academy (IIFA) Celebrations in Toronto, presented by CIBC, will shine a spotlight on the very best of today's Indian film industry, the ROM's *Bollywood Cinema Showcards: Indian Film Art from the 1950s to the 1980s*, also sponsored by CIBC, will provide a historical and visual journey through the world of Bollywood cinema. The exhibition features more than 100 original hand-created ads—a striking panorama of Bollywood design celebrating the quirky and colourful style of India's cinema culture. A leading North American financial institution, CIBC has a long history of embracing cultural diversity. CIBC is recognized as one of Canada's Best Diversity Employers for 2011 by Mediabase Canada Inc. and one of Canada's Best Employers for New Canadians for the fourth consecutive year by the editors of *Canada's Top 100 Employers*. With a network of nearly 1,100 branches across Canada that reflect the diversity of each community, CIBC is committed to helping Canadians of all backgrounds achieve their financial goals.

Bollywood Cinema Showcards: Indian Film Art from the 1950s to the 1980s runs from June 11 to October 2, 2011.

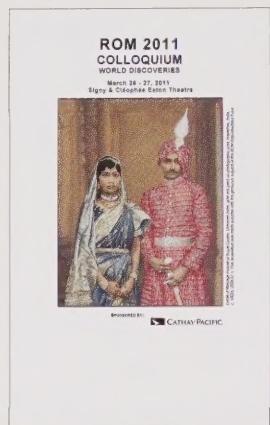


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CATHAY PACIFIC SPONSORS THE 2011 ROM COLLOQUIUM

Where can you learn about topics

from echolocation in fossil bats and how Iroquois hunters can help save the polar bear to what's been unearthed from early Syrian cities? At the ROM colloquium—a day of lectures by ROM curators and experts who discuss their most recent research in locations close to home and across the globe. Cathay Pacific Airways, sponsor of the 2011 ROM colloquium which took place March 26 and 27, 2011, knows about variety. The airline flies to more than 140 destinations around the world. And just as our ROM researchers do, Cathay strives to excel. The company places a premium on safety and aims to provide quality and socially and environmentally responsible service. Cathay was not only named favourite business airline in 2010 by Readers' Travel Awards from *Condé Nast Traveller* magazine, but Best Transpacific Airline in the 2010 World Airline Awards (Skytrax). The perfect partner to help showcase the ROM's work as an advocate for science and an educator on world cultures.



Helping Build Canada's Future

IMPERIAL OIL SPONSORS SCHOOL VISITS BURSARY PROGRAM

The ROM is one of Canada's largest extra-curricular educators with a diverse School Visits Program aimed at enhancing students' understanding and appreciation of natural history and world cultures. Unfortunately, not every school is able to afford the program. That's where companies like Imperial Oil step in. Imperial is one of six sponsors of the School Visits Bursary Program, which each year helps thousands of students from underprivileged areas have the chance to participate in this program free of charge. As an engaged corporate citizen, Imperial reaches out to communities, including local aboriginal groups, before developing new projects. The company is committed to investing in its communities to make a positive and lasting contribution to Canadians. By helping educate children, Imperial is contributing to Canada's future.



Lucius Verus

Living it up in Ancient Rome

BY PAUL DENIS

Marble portraits were critical to Roman emperors—they were the best way for a ruler to circulate his likeness throughout the Empire. This superb marble portrait of Lucius Verus from the ROM's collection was sculpted around the time Verus became co-emperor with his adopted brother, Marcus Aurelius, in 161 CE. The sculpture, his official portrait, portrays Verus as handsome and robust, wearing a tunic, military cuirass, and cloak. It is a portrait par excellence of a ruler imbued with imperial dignity and supreme authority. But who was the person behind this magnificent image?

In real life, Verus was well educated and did have some military success in the East against the Parthians, for which he was granted a triumph in Rome in 166 CE. According to the *Historia Augusta*, Verus also considered himself the most handsome of all the emperors, improving on nature by highlighting his “yellow hair and beard” with gold dust. And he loved living la dolce vita. Verus surrounded himself with a motley crew of actors and musicians, and he built a tavern in his sumptuous palace where he would party all night and then have to be carried to bed. At other times he would leave his palace in disguise to frequent Rome’s seedier taverns; bar room brawls were not uncommon. In 169 CE, on his return to Rome after a campaign against the Germanic tribes, he fell ill and died at age 38.

The ROM’s portrait has a distinguished pedigree. Found in 1779 at Ostia Antica, site of a harbour city of ancient Rome, the sculpture was by 1804 on display in collector Thomas Hope’s mansion on Duchess Street in London (he was part of the family who acquired the Hope Diamond). In 1917 the sculpture was auctioned at Christie’s for 220 guineas (£231) and in 1933 the ROM’s first director, Charles Currelly, bought it at Sotheby’s for a mere £50 (perhaps a lot of money during the Great Depression). Today, this priceless treasure, Canada’s most important example of Roman portrait sculpture, can be seen in the recently renewed Eaton Gallery of Rome. o



PAUL DENIS is assistant curator in the Greek and Roman section of the ROM's Department of World Cultures.

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